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CREATIVITY: ITS IMPLICATIONS FOR
THE ELEMENTARY SCHOOL LANGUAGE PROGRAM

by



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A THESIS

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The undersigned certify that they have read, and recommend
to the Faculty of Graduate Studies for acceptance, a thesis
entitled "Creativity: Its Implications for the Elementary School
Language Program" submitted by Lloyd R. Brown in partial fulfilment
of the requirements for the degree of Master of Education.



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ABSTRACT

Many writers in both psychology and education, Rogers, Maslow, Hallman, Torrance, maintain that creative thinking is important to mental health, in educational achievement, in self-fulfillment, and that it contributes to the progress of society. They further suggest that creativity is a quality of every man, and can be taught. This being so, this thesis holds that the principles of creativity should be incorporated into the writing program of the elementary school.

The main concern of this thesis, then, is to discuss the implications of these principles of creativity for the creative writing program of the intermediate grades. This discussion is presented in four chapters. One reviews the literature on creativity, including theories of creativity, the creative process, the creative person, the creative environment, and the cultivation of creativity in the classroom. Such a survey is important because it provides some insights into the nature of creativity and its relevance to human functioning; and it gives a basis for the importance of creativity in writing. In discussing an instructional program for children, one is obliged to consider what is known about the child. Another chapter, therefore, discusses the literature on the elementary school child--his interests, needs, language, thinking, and his creative development. Chapter IV presents the views of the experts and the research findings on creative writing. It defines creative writing, discusses its importance to the child, considers the objectives of a creative writing

program, and discusses methods of teaching and evaluating creative writing. Finally, Chapter V synthesizes the views and findings presented. It specifies that if the principles of creativity were incorporated into our language teaching and language materials, there would be less emphasis on correctness, on convergent thinking, on highly patterned exercises, less rigidity in both pupil materials and in the lessons of teachers. There would be instead more emphasis on openness, training in sensitivity and awareness, more emphasis on originality and humane evaluation, on the evocative function of language, on developing control of language, more emphasis on the child, his interests and his needs. Finally, as an outgrowth of this synthesis, criteria are formulated for the evaluation of creative writing programs and creative writing materials.

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CHAPTER I

THE NATURE OF THE STUDY

I. INTRODUCTION

Torrance (1967) writes in his introduction to Smith's series of books on creative teaching:

Many exciting, potentially powerful, and valid educational ideas have gone unused or have been forgotten altogether because no one has translated them into practical methods, instructional materials, textbooks and the like [p. vii].

Creativity has been among these unused ideas. This has been so perhaps because teachers and educational leaders have known so little about the importance and the nature of creativity, the conditions which facilitate its growth, and how to introduce it into the classroom. However, in recent years there has been an upsurge of interest in creativity. Most of the discussions on the aims of education have emphasized the importance of teaching students to think creatively. The Newfoundland Report of the Royal Commission on Education and Youth (1967) contains the statement, "If the attributes that are most vital to a free society were to be placed in a hierarchy of importance, creativity would rank very high [p. 170]." Harding's (in Parnes, 1962) concern for creative teaching may be summarized in these statements:

1. Although there is a crying need for creativity to be taught in every classroom in America, we are not giving creativity the attention it deserves in our curricula.
2. We are now faced as never before with a world of vastly more complex problems--and there are not nearly enough able, ready and willing solvers. Ever since the Soviets put the first Sputnik into orbit . . . we've been painfully aware of this fact.

3. The main business of American education is to train the mind, to provide the atmosphere for scholars and students to work with ideas creatively. I earnestly believe Creativity, Originality, and Inventiveness are the prime requisites for the crucial task of training the mind [pp. 4-5].

Some authorities express the view that there is a strong relationship between creativity and mental health, between creativity and self-fulfillment. Torrance (1962) states:

. . . there is little question that the stifling of creative desires and abilities cuts at the very roots of satisfaction in living and ultimately creates overwhelming tensions and breakdown [p. 448].

Kneller (1965) says that "In the most profound sense to be creative is to fulfill oneself as a person [p. 89]." Hacker (in Anderson, 1965) writes:

In his creativity man poses the question of the meaning of existence. . . . By his creativity he attempts to provide the answers, reaching for the unreachable, expressing the inexpressible, displaying in the creative act the defeat of his resourcefulness and the triumph of his limitations [p. 35].

Mead (in Anderson, 1959) expresses a similiar view:

It should be recognized that a society's ability to utilize the special talents of those within it may, in the end, affect the mental health of every individual in the society, to the extent that unused talents may be destructive of the individual himself, of his associates, and of the larger society as a whole.
'Lilies that fester smell far worse than weeds.' [p. 223]

Smith (1943) claims that because the machine has removed the necessity for one's fashioning things with one's own brain and hands, work provides little creative challenge and the worker experiences less and less of the joy of creation which makes life meaningful. Denied the opportunities to create, many find their lives empty and try to fill

the void with synthetic pleasures. To combat this ennui, to fill this vacuum, she says, the school has to emphasize creative thinking [p. 3]. Zirbes (1959) makes a similar observation:

Ours is a time in which habits, precedents, and tradition do not suffice to guide or set courses on the way ahead. Ours is an age which needs creative capacities in a wide variety of fields-- an age in which adapting to social change, and flexibility in meeting life's challenges need to be cultivated from earliest childhood to maturity [p. 25].

Rogers (in Anderson, 1959) also maintains "that there is a desperate social need for the creative behaviour of creative individuals," and "that many of the serious criticisms of our culture and its trends may best be formulated in terms of a dearth of creativity [p. 69]." He states them thus:

1. In education we turn out conformists, stereotypes, individuals whose education is "completed", rather than freely creative and original thinkers.
2. In our leisure time activities, passive entertainment and regimented group action are overwhelmingly predominant, whereas creative activities are much less in evidence.
3. In the sciences, there is an ample supply of technicians, but the number who can creatively formulate fruitful hypotheses and theories is small indeed.
4. In industry, creation is reserved for the few--the manager, the designer, the head of the research department--whereas for the many life is devoid of original or creative endeavor.
5. In individual and family life the same picture holds true . . . there is a strong tendency toward conformity [p. 69].

He is deeply concerned over this lack of creativity because

In a time when knowledge, constructive and destructive, is advancing by the most incredible leaps and bounds into a fantastic atomic age, genuinely creative adaptation seems to represent the only possibility that man can keep abreast of the kaleidoscopic change in his world. With scientific discovery and invention proceeding, we are told, at a geometric rate of progression, a generally passive and culture-bound people cannot cope with the multiplying issues and problems. Unless individuals, groups, and nations can imagine, construct and creatively revise new ways of relating to these complex changes, the lights will go out. . . . Not only individual maladjustment and group tensions but international annihilation will be the price we pay for a lack of creativity [p. 70].

Hallman (1964) also stresses the social importance of creativity:

The possibility of regarding creativity as a proper aim of education has significant meaning for society. . . . Certainly the creative mind is best qualified to handle the kinds of rapidly changing problems which society faces today.

Surely if the creative mind does function in terms of flexibility, openness, capacity to accommodate conflicts and ambiguities . . . and an ability to integrate disparate elements, then it seems crucially important that we begin to stress a form of education which encourages the growth of creative personalities. The creative individual appears to be the only kind who can provide insights into the problems which plague the social and political leaders of our time [pp. 15-16].

Torrance (1962) claims that by stressing creative thinking abilities traditional subject matter and educational skills can be learned more readily than when taught by authority. Commenting on a study conducted at the University of Minnesota Laboratory Elementary School, he says, "We are finding that the creative thinking abilities contribute importantly to the acquisition of information and various educational skills [p. 448]."

It is generally accepted, then, that creative thinking is important in mental health, in educational achievement, in achieving a sense of identity, and that creativity contributes to the total progress

and welfare of society. But how are we to approach creativity in the classroom? Ciardi (1956) questions:

But where, in what curriculum ever, has there been, or can there be a course in inventiveness, which is to say in creativity? The truly creative . . . is always and precisely that which cannot be taught. And yet, though it seems paradoxical, creativity cannot spring from the untaught [p. 7].

Can creativity be taught? What are the views of educators? What does research say? Hallman (1964) states:

My conclusion is that creativity can be taught. It can be taught because the process of being creative is the process of developing oneself as a personality. . . . This is the central problem of creativity; it is also the central problem of education [p. 23].

Osborn (1963) agrees: "I submit that creativity is an art--an applied art, a teachable art, a learnable art, an art in which all of us can make ourselves more and more proficient, if we will [p. 308]." To support this belief in the teachability of creativity he refers to the success of courses in creative thinking given by industry and universities. General Electric, which has conducted a creative engineering course for fifteen years, reports, "Graduates from our Creative Engineering Program continue to develop new processes and patentable ideas at an average rate of almost three times that of non-graduates [Osborn, 1963, p. vii]." Arnold Meadow and Sidney Parnes conducted a course in creative problem solving over a period of 14 months at the University of Buffalo. They found that those who took the course "were able to average 94% better in production of good ideas than those without the benefit of such a course [Osborn, p. viii]." "We estimate," says Osborn (1963), "that there have been over 1000 such courses in industry and education [p. xv]."

That creativity can be taught is also the general consensus of hundreds of institutes and symposia held in the past few years to discuss some aspect of creativity. Organizations like the National Council of Teachers of English and the Philadelphia Suburban School Study Council, and writers like Myers and Torrance, have made suggestions for and have experimented with teaching creativity through the language arts.

Since, then, creativity is teachable, and since its development is important both to the individual and to society, the school is obliged to teach it. Hallman (1964) expresses it thus: ". . . it is not merely possible but indeed obligatory for education to adjust itself to the vast potentialities which creativity affords [p. 19]." How are schools to meet this challenge? How are they to introduce creativity into the classrooms? Should it be introduced as a new subject or skill? Or should it be developed through the creative teaching of present subject matter? George Kneller (1965) believes we should accept the latter course for two reasons. First, he says that we do not know enough about creativity; "we have no definite theory of it." Second, and more important, he states:

. . . creativity is not an isolated process but a component of many kinds of activities. One can, it is true, create *per se* in the sense of producing a symphony or a scientific theory. But from the point of view of a universal system of education, it is more important to recognize that if a person is to make full use of his talents, he should learn to think creatively in a range of situations and on a variety of subjects [pp. 77-78].

Since language is particularly adaptable to a creative approach, one might expect an ideal language program to reflect some of the recent

knowledge of creativity. What would be the nature of a creative writing program if it incorporated some of the findings of research on creativity and creative writing? What are the criteria, based on research in these two areas, for evaluating instructional materials on creative writing? This study is an attempt to answer these questions.

II. PURPOSE OF THE STUDY

The main purpose of this study is to examine the literature on creativity, child development, and creative writing with a view to drawing up criteria for evaluating creative writing materials. These criteria will take two forms. The first will be a checklist appropriate for evaluating any materials used in the creative writing program. The second will be designed specifically for the evaluation of language texts.

III. DESIGN OF THE STUDY

First, there will be a review of the literature on creativity. The discussion will include the following: theories of creativity, the creative process, the creative person, the creative environment, and the cultivation of creativity in the classroom. Such a survey is important because it provides some insight into the nature of the creative process and its relevance to human functioning; it gives a basis for the importance of creativity in writing; and it provides information about instruction and the thinking of the child.

In discussing an instructional program for children, one is obliged to consider what is known about the child--his thinking, his

language, his interests, his creative development. Chapter III presents a discussion of these topics with reference to the child in the intermediate grades.

Chapter IV presents the views and the research findings of a number of authorities on the teaching of creative writing.

Chapter V consists of a synthesis of the views presented in earlier chapters, and a discussion of their implications for a creative writing program. It also includes criteria for evaluating creative writing materials.

IV. SIGNIFICANCE OF THE STUDY

This study is based on the view that creative teaching is not a fad that will pass and be forgotten, but is rather a unique approach to learning based on sound principles discovered through research. This investigation will show that this is so by providing a synthesis of research and views on creativity and creative writing. It will also provide criteria for evaluating creative writing programs. Moreover, these criteria will serve as guidelines for preparing language programs. Indeed, they will have implications for teacher education in the language arts.

CHAPTER II

REVIEW OF RELATED STUDIES: CREATIVITY

I. INTRODUCTION

"The theory that the creative capacity is natural and human and therefore educable is of very recent origin [Hallman, 1964, p. 6]."
Plato declared the artist to be at the moment of creation, an agent of a higher power, divinely inspired:

For the poet is a light and winged and holy thing, and there is no invention in him until he has been inspired and is out of his senses, and the mind is no longer in him: when he has not attained to this state, he is powerless and unable to utter his oracles [in Wimsatt and Brooks, 1957, p. 6].

The same view exists even today. Sorokin, (in Andrews, 1961) for instance, claims that a divine power, the supraconscious, is the source "of the greatest achievements and discoveries in the fields of human creative activity [p. 5]."
This supraconscious is egoless, and is equated with the "grace of God", with "divine or mystic revelation", with "inner light". Since, then, this power to create is outside of man, there can be no relationship between it and education.

Another tradition going back to antiquity, conceived of creativity as a form of insanity, inspiration from the devil.

In the Middle Ages the scientific pioneers--the leading alchemists, anatomists, and physicists--were almost as frequently suspected of owing their miraculous knowledge and skill to the devil rather than to duty [Koestler, 1964, p. 13].

This same view was celebrated by Shakespeare in A Midsummer Night's Dream.
Theseus links the lunatic and the poet:

The poet's eye, in fine frenzy rolling
Doth glance from heaven to earth, from earth to heaven;
And, as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes, and gives to airy nothing
A local habitation and a name.

The same concept of creativity, as revealed in this humorous episode with Shaw, has continued even into the twentieth century:

"The matter-of-fact man prefers to think of the creative man as defective, or at least akin to madness."

"Most of them are," Shaw answered decisively, "most of them are. I am possibly the only sane exception" [Lefrancois, 1965, p. 1].

But a theory which suggests that creativity has its basis in the irrational, that regards it as a form of madness has no place in it for the educator, because that which is completely irrational cannot be taught.

According to another view creativity is a rare quality, and the creator a rare and different breed of man. Again creativity is limited to the few; in this case to the geniuses. True, what limits it is no longer divine inspiration or madness, but, what Hallman (1964) calls, "a unique intuitive capacity."

Intuition replaces madness and inspiration as an explanation of the spontaneous eruptions in the creative act. This direct knowledge confers upon genius a freedom from rules and from training, a freedom from the necessity to be educated for his work. Genius is unteachable . . . [p. 18].

However, if we accept the notion that creativity is teachable, we cannot associate it with genius only, or regard it as something akin to either madness or divine inspiration, because all three of these theories reject the fact that creativity can be taught. They hold, as Hallman (1964) suggests, that in creative moments the individual is in

fact not human. "It is not his human nature which is engaged in creativity [p. 16]." Therefore, training cannot increase it.

In recent years, however, a different concept of creativity has developed, one that "completely identifies the creative process with the living and growing of the average individual [Hallman, 1964, p. 19]." This means that "creative abilities are to be interpreted as natural, as common to all mankind, and therefore as modifiable by environmental conditions [Hallman, 1964, p. 19]." This view of creativity places it in the realm of daily living, equally useful in all areas of the curriculum--science, social studies, art, music, language, and mathematics.

What exactly is this quality shared by all? The remainder of this chapter will be concerned with a discussion of some of the recent views of creativity. Specifically, it will deal with the creative process, the creative person, the creative environment, and the cultivation of creativity in the classroom.

II. RECENT VIEWS OF CREATIVITY

The Creative Process

Strang (1959) places creativity on a continuum "from simple discovery and inventiveness to the highest form of creativity as exemplified by Leonardo da Vinci or Bach or Shakespeare or Newton [p. 20]." Taylor (in Smith, 1959, pp. 55-60) holds a similiar view. To show that creativity varies in depth and scope, rather than in type, he describes five psychological levels. The first level he calls "expressive creativity, the most fundamental form, involving independent expression where skills,

originality and the quality of the product are unimportant." The spontaneous drawings of children are examples of creativity at this stage. Level two he describes as "productive creativity". Here there is a tendency to restrict free play and to develop techniques for producing finished works. Realism, objectivity, and completeness characterize this level. "When ingenuity is displayed with materials, techniques, and methods 'inventive creativity' is operative." This level involves flexibility in perceiving new and unusual relationships between previously separated parts. Here old things are seen in new ways and put to new uses. A fourth level he calls "innovative creativity". This is the level of artists and scientists who continue the development of basic principles already established. He names Jung and Adler, who followed Freud, and the Post-Impressionists in art, as examples. The highest form of creative power he calls "emergentive creativity". At this level "an entirely new principle or assumption, around which new schools flourish, emerges. . . ." Most people have this level of creativity in mind when they speak of creativity, although it represents the smallest group of creators. Freud, Picasso, Einstein, and Shakespeare are in this group.

Fliegler (in Andrews, 1961, pp. 15-18) also identifies different levels and degrees of creativity. His first level is "simple habit creativity". Included in this level are a variety of tasks which are primarily motoric, such as grasping, and standing upright for the first time. The next level he calls "simple selective creativity". It differs from the first in that it involves a choice between two stimuli. There is now a need for more rational thinking. At this stage interest and evaluation

become more prominent in producing a creative act. "As more stimuli are placed within the environment, complex selective creativity becomes evident." Here the self becomes "uniquely individual and some areas of commonality tend to diminish." A high degree of interpretational and associational activity individualize reactions. "Problem solving creativity" is designated as the ability of an individual "to integrate diverse observable manifestations in the environment to create a novel end-product." Creativity at this level is similar to Irving's "inventive creativity". Fliegler describes "production" as the highest form of creativity. It is manifest in the manipulation of abstract knowledge to predict an event, or in production of a great work of art or music.

It is not important that these two theories of levels are slightly different in both terminology and definition. The important thing is that such views help one understand the unfolding process of the individual. One appreciates the continuum of development ranging from the primary elements of simplicity to high order complexity. It also crystallizes for one the characteristics of creativity. For instance, if one speaks of the expressive level, one knows that the emphasis is on spontaneity and freedom; whereas if one talks about the emergentive level, one is mainly concerned about the power to synthesize and abstract.

Torrance (1962) defines creativity as "the process of sensing gaps or disturbing, missing elements; forming ideas or hypotheses concerning them; testing these hypotheses; and communicating the results [p. 16]." This definition of creativity suggests a theory of stages. Most analysts identify four such stages. Patrick (1955) calls them preparation,

incubation, illumination, and revision. During the first stage the thinker, through interacting with his environment, senses a need or a deficiency, then he endeavours to identify the problem, after which he acquires as much information as possible about it. The following stage of incubation is a repose period in which there is a minimum of conscious activity. Out of this incubative period there comes the birth of a new idea, an illumination. Finally, the idea or solution is revised or verified.

These stages, it is true, do not necessarily follow in an orderly progression; they frequently interact and overlap. Yet it is generally assumed that the processes for all creative acts follow a similar pattern. It is, then, worthwhile considering these different stages of the creative process to understand it more fully, and to appreciate more completely both the creator and the creative act. One might also use these stages to structure one's teaching for creativity. For example, a logical deduction from an understanding of the first stage would be that an individual needs to be exposed to a great number and variety of stimuli to encourage creative thinking. May¹ has used these stages as a framework for developing exercises for training what he calls "the processes of the creative act."

Rogers (in Anderson, 1959, p. 71) emphasizes that creativity is the expression of one's individuality. For him the creative process is the emergence in action of a novel relational product, growing out of the uniqueness of the individual. . . ." Moustakas (in Andrews, 1961) holds a similar view: "To be creative means to experience life in one's

¹See Chapter IV for elaboration of this point.

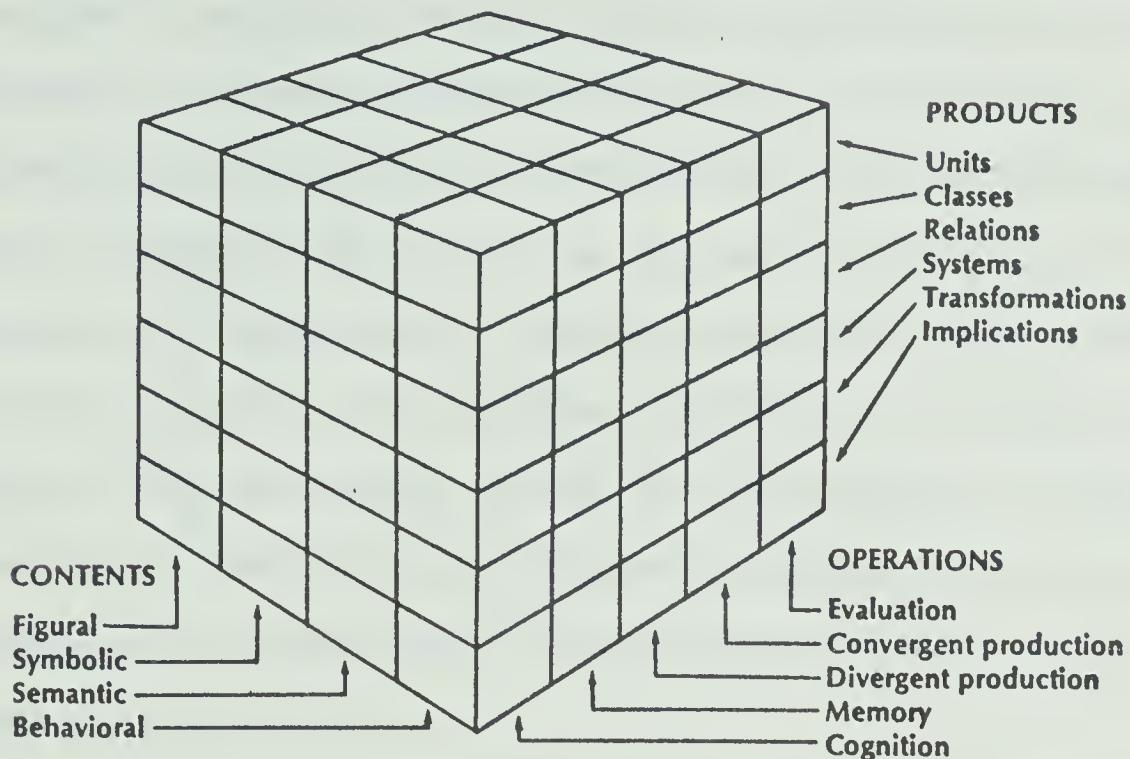
own way, to perceive from one's own person, and to draw upon one's own resources, capacities, roots [p. 77]." He continues by saying that there is within every man an entirely unique substance which is his own, and which can only be recognized and called forth in a genuine meeting with some person or substance of the universe. This meeting he calls "the creative encounter"; and to be creative, this engagement, this creative meeting of minds cannot be based on appearances, on the expectations or standards of others, for when one acts in accordance with prescribed roles or norms, one loses touch with one's own feelings and "behaves only in appropriate ways [p. 86]."

This principle of encounter, when applied to the curriculum, suggests the extreme importance of the confrontation between pupil and teacher, a confrontation in which each, sharing in the existence of the other, is himself enriched, and becomes more fully human. Hallman (1965) explains it this way:

Each person in the encounter learns to participate in the inner experiences of the other because of the common circumstance which binds them together. These inner experiences are dynamic; they are movements--toward increased understandings, toward greater self-realization, toward creative development. Such encounters comprise the content of education. Out of them will come whatever learnings are available, whatever changes can be effected in both teacher and pupils, whatever expansion of consciousness may occur [p. 308].

Guilford proposes a different way of looking at creativity. He explains it in terms of the factorial conception of personality. His model of the structure of the intellect which is included

here consists of 120 different factors or abilities of which 50 have been fairly well defined and established.



These abilities are organized according to the "contents" or type of information dealt with, the "operations" performed on the information, and the "products" resulting from the processing of the information. Under "contents" he lists four categories: figural, symbolic, semantic, and behavioral. The "products" classification has six: units, classes, relations, systems, transformations, and implications. Under "operations" he includes evaluation, convergent production, divergent production, memory, and cognition. Guilford claims that most of the more obvious contributors to creative thinking are abilities in the divergent-production category. For example, the factors of fluency, flexibility, originality, and elaboration are in that category. The divergent production of units,

for instance, gives us ideational fluency--the ability to call up many ideas in a situation free from restrictions. Abilities in other "operations" categories also make important contributions to creativity. Sensitivity to problems he places in the cell for evaluation of semantic implications; and the factor of redefinition, of reorganizing objects or elements and using them in a new way is placed in the cell of convergent production of transformation. Guilford found that transformational abilities in general have significant contributions to make to creative thinking. "This is natural, because so many instances of creation are in the form of revisions of the information that we already possess. Improvising and adapting things to unusual uses involve transformations [Anderson, 1965, p. 15]."

Guilford's model has important implications for teaching creativity. It explains in an orderly, systematic way the nature of the abilities that contribute to creative thinking, thus giving those concerned with teaching it clear goals at which to aim. For knowing that most of the creative abilities are in the divergent thinking category, the teacher can seek opportunities that call for divergent thinking, and work out useful ways to foster the specific abilities that are used in the creative process.

The Creative Person

In order to identify and guide creative talent, in order to know what qualities need to be developed, one must know the sort of person a creative individual is. What are the characteristics of a creative person?

Rogers (in Parnes, 1962) emphasizes openness to experience. "In a person who is open to experience each stimulus is freely relayed through the nervous system, without being distorted by any process of defensiveness [p. 67]." This means that things are not perceived in predetermined categories, rather the individual is aware of the "existential moment as it is". It means lack of rigidity, and a sensitive awareness of all phases of experience. The second trait mentioned by Rogers is "internal locus of evaluation". He explains: "Perhaps the most fundamental condition of creativity is that the source . . . of evaluative judgement is internal [p. 76]." This does not mean that the creative person is oblivious to the judgement of others; it means rather that the basis of evaluation lies within himself, revealed in his own reaction to his product. Rogers identifies a third quality as the ability to toy with elements and concepts, to express the ridiculous, to shape wild hypotheses.

Lowenfeld (in Parnes, 1962, p. 12) emphasizes sensitivity to problems--sensitivity to what the person sees, feels, hears, touches; to colours, shapes, textures; to people and their feelings. Other qualities he mentions are those included in Guilford's model: fluency, flexibility, originality, the ability to redefine, to synthesize, and the ability to analyze.

Fromm (in Anderson, 1959, pp. 44-54) speaks of four traits of the creative person: the capacity to wonder, to be surprised, to be puzzled, a capacity that is "the premise of creation"; the ability to concentrate, to be committed to what one is doing, or what one feels or sees at the moment; the ability to accept conflict and tension; the

willingness to let go of certainties and depend on one's own powers to be aware and respond.

Maslow (1962, pp. 129-30) says that the creative person is a self-actualizing person, he is spontaneous, expressive, tolerant of the ambiguous, able to accept tentativeness. He can "perceive more freely without a priori expectations about what ought to be there, what must be there, or what has been there."

Cobb (1967, pp. 53-57) says that the qualities of a creative person are three-fold: "sensitivity, imagination and the ability to function on the plane of the intuitive." Sensitivity, he says, "is to the artist or scientist what a delicate lens is to the camera." It is the point at which creativity begins, for the more sensitive the person is the more intense and varied will be the impressions which the creator gathers from the world around him, from which flow the inspiration and construction of his creations. Imagination is the means of forging the impressions gathered into organic wholes. "It is the focal point of operation in the processing of creative work, the heart-beat that gives unity and life to miscellany." But intuition, that quality of perceiving an object, a principle, a relationship without conscious attention, without reasoning, is, Cobb says, "most important of all in the category of creative factors." Bruner (1960) also emphasizes the importance of intuitive thinking:

In a culture such as ours, where there is so much pressure toward uniformity of taste in our mass media of communication, so much fear of idiosyncratic style, indeed a certain suspicion of the idea of style altogether, it becomes the more important to nurture confident intuition in the realm of literature and the arts [p. 67].

It must be emphasized that knowledge of these characteristics of the creative person serves two purposes. First, it helps one to identify the highly creative child, thus enabling one to understand him better and to guide his growth. Second, it helps one specify the qualities that need to be developed and, therefore, provides a framework of abilities that might be developed in the creative writing program.

The Creative Environment

One thing is sure--creativity is not fostered in a highly structured, highly regimented environment. Creative education takes place only when a child is motivated to participate in his own mental development, when he is inspired to conduct his own quest for knowledge. What kind of environment will so motivate and inspire a child? Anderson (1965, p. 51) describes the propitious environment for creativity as the "open system", a system "that is both stimulating to the person and accepting of uniqueness in his perception and his thinking." It is a system in which the individual finds security and stimulation in his relationship with others; it permits originality, experimentation, spontaneity, and invention.

To emphasize the freedom of this open system Anderson (1965, p. 54) contrasts it with the "closed system", which is limited to the experience of others--others do the thinking, others direct, others know

the answers. "It is concerned mainly with acquiring a body of knowledge, memorizing facts, and with finding answers to problems--all of which are already known by someone else." He concludes that in the main our curriculum, our teaching, and our testing are geared to this closed system of education. All have been designed to foster growth and achievement in I.Q. and aptitude tests. Stoddard (in Anderson, 1959) has a similar complaint:

Inside the school, many teachers and textbooks (refrigerated versions of teachers, stamped and sealed) pay homage to the . . . god of conformity. It used to be thought that this made little difference in mathematics, physical science, and grammar, but we were wrong even here. Three hundred years of standard instruction in these disciplines have produced populations whose chief reliance is on the conditioned response, the repetitive act, the voice of authority [pp. 181-182].

This is not to say, however, that one merely needs a permissive atmosphere to produce creativity. Anderson (1959) stipulates:

There must, in addition, be stimulation, intense, invigorating stimulation through the confronting and free interplay of differences. It is only partly true to say that one can be as creative as the environment permits. In addition to spontaneity there must be interaction with one's environment . . . [p. 141].

Torrance (in Gowan, 1967) talks about a "responsive environment", but he also makes it plain that this is not synonymous with permissiveness:

What I have in mind calls for the most alert and sensitive kind of direction and guidance. It means building an atmosphere of receptive listening, relieving the fears of the overtaught and overguided, fending off devastating disparagement and criticism, stirring the sluggish and deepening the superficial, making sure that every sincere effort brings enough satisfaction to assure continued effort, heightening sensory awareness and keeping alive the zest for learning and thinking [pp. 67-68].

Rogers (in Anderson, 1959) is concerned with setting up con-

ditions of psychological safety and freedom to maximize the likelihood of an emergence of constructive creativity. Psychological safety may be established by three associated processes:

1. Accepting the individual as of unconditioned worth. In this kind of atmosphere the individual learns that he can be himself, without sham or facade, that he has less need of rigidity, that he can express himself in new and spontaneous ways.
2. Providing a climate in which external evaluation is absent. For, continuous external evaluation creates a need for defensiveness, for conformity; it means "that some portion of experience must be denied to awareness." This does not mean that one has to cease having reactions to the work of others, or that one cannot suggest improvements, or the use of certain techniques in the revision stage. It does, however, mean that one has to avoid making the "this is good", "this is bad" kind of statements which put the person evaluated at the mercy of outside forces, and cause him to be mainly concerned with the opinions of others.
3. Understanding empathically. It is this which provides the ultimate in psychological safety because if one understands another, appreciates fully what he is feeling and doing, one sets up the kind of relationship that allows the real self of the other to emerge, to express itself honestly and in varied and novel ways [pp. 79-80].

What Rogers is emphasizing in these three criteria of the creative environment is freedom of symbolic expression. It is this permissiveness, this absence of restraint in expression that

. . . gives the individual complete freedom to think, to feel, to be whatever is most inward within himself. It fosters the openness, and the playful and spontaneous juggling of percepts, concepts, and meanings, which is a part of creativity [Rogers in Anderson, 1959, p. 80].

Hilgard (in Anderson, 1959) makes a similar observation:

All of our evidence shows that we must keep search alive, and we must allow sensitivity to new ideas, perhaps tolerating a little foolishness. We must not develop critical attitudes to the point that anything weak is altogether wrong. We must not insist on conformity, or we will end with traditionalists rather than innovators [p. 179].

He further suggests a series of questions that can be asked of an educational environment to find out whether or not it is conducive to creativity:

1. Does the student initiate inquiry on his own, or only inquire along lines set by others?
2. Is there opportunity to exhibit and take responsibility for successive evidences of creativity, even though the created items are not "distinguished"? That is, does the student learn to take satisfaction in small evidences of creativity?
3. Are there opportunities for the student's original work to be judged according to individual progress rather than according to group norms?
4. Is there any time in the program for a substantial investment of time in idiosyncratic specialization? By this I mean unusual interests which do not necessarily lie within the standard academic disciplines, e.g., the history of boating on the Missouri River . . . the changing pattern of the comic strips.
5. Is there evidence that the progressive changes during the academic year are toward greater diversity of talent rather than toward greater conformity [p. 180]?

Fostering Creativity in the Classroom

Torrance (in Parnes, 1962) sets forth twenty principles for developing creativity in the classroom. Some of his suggestions are:

1. Make children more sensitive to environmental stimuli. Children need to be made aware of a wide range of stimuli, for this awareness provides the materials for the particular kind of creativity involved.

2. Develop tolerance of new ideas. "It seems to me that an important defect of our educational system today is that more emphasis is placed on the establishment of behavioral norms than on the production of original work." In one of his studies he found that about 60 percent of the language arts objectives for the activities of a particular day were concerned with conformity to behavioral norms. Less than nine percent of the objectives were related to creative thinking.
3. Beware of forcing a set pattern. Recognize a variety of work methods. "There are many ways to describe a flower, plan a house, write a paragraph, or test a scientific hypothesis. Freedom and permissiveness, with guidance reduced to a minimum, is an important ingredient of much creative work."
4. Teach the child to value his creative thinking. The child must be encouraged to value his own ideas and to trust his own perceptions of reality.
5. Dispell the sense of awe of masterpieces. There is reason to believe that such a sense of awe is a barrier to the development of creative talent. This can be overcome, for example, by showing how some artists got the main idea for their work, and how, step by step, the masterpiece developed. This will help dispell the notion that the masterpiece appeared, as if by magic, in perfect form. The child may then stop thinking of original work as something beyond his reach.
6. Create "thorns in the flesh". This can be done by posing and encouraging controversial, unanswerable questions [pp. 34-46].

Kneller (1965) suggests the following four ways to develop creativity:

1. Encourage originality by welcoming original ideas, teasing them out of students in all subjects.
2. Develop inventiveness. Encourage children to invent fantastic stories, challenge them with provocative ideas, encourage fluency, introduce them to the great minds of the past.
3. Encourage inquiry and curiosity. The students should be probed by unsettling questions: "What would happen if...?" "What would it be like if...?"

4. Develop sense perception. Pupils should be encouraged to value their own sensations. They could be asked, for instance, to take note of some experience over the weekend, and record it as clearly as possible. This can lead to more demanding forms of sensitivity--to other people's feelings, for instance [pp. 78-87].

All of these suggestions recommend the breaking down of the highly structured learning conditions and materials of the traditional classroom. They suggest a moving away from teaching that is oriented towards successful solutions of clearly defined problems. They point to the need for pupil materials that are open-ended, allowing for unique responses, instead of our present highly patterned texts and workbooks; for, as Lowenfeld (in Andrews, 1961) explains,

Workbooks, coloring books containing stereotyped repetitions of patterns . . . not only deprive the child of his unique responses but counteract his original approach to his own concepts. . . . The harm which they do to the unfolding of the creative potentialities in our children cannot be enough and continually emphasized [p. 141].

If in our classrooms creativity is to have any meaning, if it is to become a way of teaching, instead of a word, a cliché, we will have to reward creative ability. Torrance (1965) expresses it this way: "If we want to develop the creative thinking potential of today's school children, it is reasonably certain that we must somehow learn to reward creative thinking [p. 1]." Barkan (1960) came to a similar conclusion after observing children's behaviour in elementary art activities.

Torrance's (1965) research has shown "that people tend to learn and develop along whatever lines they find rewarding [p. 131]." For example, in an experiment with a grade one class he found that even the wording of the instructions given when administering a creativity test influenced the answers. When children were told to "think of a picture

that no one else will think of", they produced many more creative and varied drawings, and there was much more excitement in the class: "Everyone was bubbling over with excitement to see what stories the others had told through their drawings [p. 133]."

To add further support to this contention he carried out an "Imaginative Story-writing Study" with four grade six classes. One group was told that their stories would be judged on the basis of "correctness of spelling, punctuation, grammar, and sentence structure; neatness and correctness of margins and indentation, and handwriting." The second group was instructed that stories would be "judged on the basis of how interesting, exciting, unusual, and original they are." The results showed that the pupils in group two wrote stories with a significantly higher level of originality and interest than did the pupils in group one. Those in the first group produced few errors and had a much "higher proficiency index of correctness [1965, pp. 134-135]."

There is much discussion in the literature about evaluation of pupils' creative efforts and its influence on creative growth. Torrance in his reports is perhaps the most thorough and comprehensive. In an experiment in a Minneapolis public elementary school that involved the total enrolment of the school from grades one through six, he found that pupils in the first five grades responded more favorably to un-evaluated than to evaluated practice. This was not found to be so in grade six where pupils tended to be unaffected by differences in practice conditions, or to respond better to the evaluated practice

conditions. Torrance felt this to be so because of their school experiences, and that a number of experiences under unevaluated conditions would enable these pupils "to respond to the freedom of this condition with an increase in the level of their creative behavior [1965, p. 161]."

Ashton-Warner (1964) takes a similiar stand against external evaluation:

You never want to say that it's good or bad. That's got nothing to do with it. You've got no right at all to criticise the content of another's mind. A child doesn't make his own mind. It's just there. Your job is to see what's in it. . . . I never mark their books in any way; never cross out anything . . . never put a tick or a stamp on it and never complain of bad writing [p. 53].

Another experiment of Torrance's (1965, p. 164) showed that creative peer evaluation can help upper elementary grade pupils do creative work. The experiment was conducted in a metropolitan elementary school involving pupils from kindergarten to grade six. Under condition A, Critical Peer Evaluation, pupils were encouraged at the end of each practice session to evaluate critically one another's productions. They were asked to point out things which could be corrected. Under condition B, Creative Peer Evaluation, subjects were asked at the end of each practice session to suggest other possibilities for making the pictures more unusual and interesting.

The results showed that nineteen of the twenty-four differences studied in grades four, five and six favored the creatively evaluated conditions. Torrance concludes that the evidence for creative peer evaluation in these grades is "especially strong".

Torrance (1965, p. 314) sums up his ideas on rewarding creative behavior and evaluation with these six principles:

1. Be respectful of unusual questions.
2. Be respectful of imaginative, unusual ideas.
3. Show your pupils that their ideas have value.
4. Give opportunities for practice or experimentation without evaluation.
5. Encourage and evaluate self-initiated learning.
6. Tie in evaluation with causes and consequences.

Summary

During this century creative ability has come to be regarded as natural and common to all and, therefore, modifiable by environment. To understand this concept fully it is necessary to examine different aspects of creativity--the creative process, the creative person, and the creative environment. The first of these is the unique act of creating a product which reveals the meanings and insights of the one who creates. This act may vary in depth and scope, ranging from the expressive creativity of the young child, characterized by spontaneity, to the highest level of creative power as exemplified by such creative giants as Picasso, Freud, and Einstein. This theory of levels helps one appreciate the complexity and the continuum of development of the creative process, thus helping one identify more precisely what one means when one talks of developing creativity at the elementary school level.

To give further insight into the act of creating, some writers on creativity have hypothesized a theory of stages, a theory which describes the general pattern that the processes of the creative act usually follow. These stages not only help one understand the creative process but they also suggest a structure which may be used to teach creativity.

Another important principle of creativity is the creative encounter, a creative meeting with some aspect of the world. It implies that one sees reality in one's own way, without prejudice, without bias. It is this confrontation which opens the world to one, which sharpens one's sensibilities and enlarges one's perception. All who would create must experience this creative encounter.

Guilford breaks the creative process down into many different factors, most of which are identified as belonging to the divergent-production category of intellect. This model has identified the nature of the abilities which contribute to creativity and provides a structure for teaching them.

Many attempts have been made to isolate the qualities which distinguish the creative person. Among those that have been suggested are openness, sensitivity to one's environment, flexibility, fluency, the capacity to wonder, spontaneity, tolerance for ambiguity and tentativeness, intuition, imagination and originality. These not only give us insight into the creative person but also suggest qualities to be developed in the classroom.

To develop these qualities there must be an open system, one that accepts uniqueness, is stimulating, encourages divergent thinking, and provides for freedom of expression. It is one in which teaching is not oriented towards successful solutions, in which highly structured learning conditions are broken down, pupil materials are open-ended, pupils are rewarded for originality and spontaneity, external evaluation is creative, purposeful and kind.

CHAPTER III

THE CHILD IN THE INTERMEDIATE GRADES

In devising instructional materials for children one is obliged to consider what is known about the growth of the child--his creative development, his thinking, his needs and interests, and his language. This chapter will deal with these aspects of child development as they relate to the pupils of intermediate grades.

Creative Development

As Torrance (1962, p. 91) points out, literature concerning the creative development of children is, considering the variety of measures used and the variety of samples studied, amazingly consistent. He states that Kirkpatrick as early as 1900 found, using ink spots, that primary-grade children are more imaginative than those in grades four, five, and six. Torrance (1962, p. 91) also reports that Colvin and Myer (1906), in their study of compositions written by pupils in grades three to twelve, found that there was a decline in imagination during these years.

Russell (1956) makes the same point, suggesting that "as the child grows older, conformity to group standards and social criticism begins to affect the 'first, fine careless rapture' of creativity [p. 316]." A little later he becomes more specific about the cause of the decline in creativeness:

The increasing conformity in the writing, art, and the other expressions of children as they go through the school grades is probably due in part to rigid materials and methods of instruction, but it is probably affected also by an increase in self-criticism as the child matures [p. 317].

Barkan (1960, pp. 240-241), on the basis of his studies of the teaching of art in elementary grades, makes similar observations about the development of creativity in children. He reports that "the insatiable curiosity of second-graders about the 'why' and 'how' of things changes into a more alert quest for satisfying explanations" in the fourth grade. Pupils at this stage grow in their capacity for self-evaluation but "are easily discouraged by undue adult pressure." At this period there is a waning of spontaneity and imagination. He sums it up this way:

The gradual disappearance of the spontaneous imaginative play of earlier years is accompanied by sharply reduced security in personal intuitive feelings. Children of this age focus a greater part of their attention on the appearance of things outside themselves with the desire to achieve a grasp of external reality. Their expanded social awareness, coupled with their need for social recognition, stimulates their attention to factual accuracy at the expense of imaginative ingenuity. The developmental tendencies are not only natural, but they are also strongly reinforced by the materialistic and conventional pressures from the culture in which these children live [p. 329].

Wilt (1959, p. 40) refers to this period of pre-adolescence as the "stage of realism", the "gang age", in which creativity is in decline because of "conformity to peer-group standards." At this time, she reports, much of the spontaneity in art disappears: "Symbols become stiff, costumes assume great importance . . . only the unusual child can withstand the pressures of conformity at this age." She further suggests

that there is little that can be done to prevent the decline, for creativity takes a holiday and returns only after the crisis has passed. All that one can do is "keep the gate open for its return."

The research of Torrance (1962) and his associates at this University of Minnesota has also shown a decline in creativity during the intermediate grades:

The general pattern of the developmental curve of most of the creative thinking abilities we have assessed is as follows: There is a steady increase from first through third grade. With one exception, there is a sharp decrease between the third and fourth grades followed by some recovery during the fifth and sixth grades [p. 93].

But Torrance is unwilling to accept Wilt's assumption that the severe drop in creative thinking ability is purely developmental and must be accepted as unchangeable. He cites evidence to support his view:

One of the first positive bits of evidence came from my experience in studying the creative development of two fourth-grade classes taught by teachers who are highly successful in establishing creative relationships with their pupils and who give them many opportunities to acquire information and skills in creative ways. There was no fourth-grade slump in these classes, either in measured creative thinking abilities or in participation in creative activities [in Gowan, 1967, pp. 97-98].

Even more convincing is the evidence from his studies of the development of creative thinking in different cultures. The results of creativity tests administered in diverse cultures show that the curve takes on a different shape in each culture. For example, there is no drop in non-verbal originality for Samoan children. In Samoa the level of originality, beginning in the first grade, is lower than in any other culture studied, but there is a continuous growth from year to

year. Thus, the evidence shows that drops in the developmental curve are strongly influenced by cultural forces and can be eliminated.

These findings show the necessity for guided, planned experiences in creative thinking to be translated into instructional materials in the form of audio-tapes, teachers' manuals, texts, and the like. Torrance feels that in designing instructional materials to reduce discontinuities in creative development, one has to make sure that there is a

. . . reduction in the discontinuities in vocabulary, style of presentation, and the nature of intellectual skills called into play. Efforts should be made to make positive, creative use of the early learned ways of learning [in Taylor, 1966, p. 150].

And the early ways of learning referred to involves a rich program of well-motivated activities common in the lower grades, which includes experimenting, manipulating objects, story telling, making use of films, pictures and music.

Intellectual Development

Noted among the studies emphasizing the development of thought are those of Piaget. His thesis is that in the growth of thought there is a developmental sequence, and that

. . . thinking can be described as the progressive maturation of logical cognitive operations, such as the ability to make increasingly more refined differentiations and to handle more abstract concepts and relationships [Taba, Levine, and Elsey, n.d., p. 10].

He differentiates three main periods in this sequence: the sensori-motor stage, the period of concrete operations, and the period

of formal operations. These stages, emerging in unchanging order, are hierarchical. Each succeeding stage increases in abstractness, and the cognitive structures and operations of each becomes more complex than those of the one before. The structures of one stage become integrated or incorporated into the one that follows. For example, the concrete operations must precede the formal operations, for the mastery of the former is necessary for the activation of the latter. At each stage new abilities are developed which extend the individual's ability to control and order his world.

The children of the intermediate grades are included in the concrete operational stage. This means that thinking at this stage is operational but is still concrete in nature. "It is operational in that the child is, to some extent, able to analyse and resynthesise a situation that confronts him [Lewis, 1967, p. 168]." To say it is concrete, however, is not to say that the child's thinking is confined to what is present to his senses. Lewis (1967) says:

. . . his thinking remains concrete so long as it is bound to the actual features of a situation--present or absent--rather than free to explore and deal with new and abstract relationships [p. 169].

At this stage the child can deal with the observable features of a situation whether real or imagined. However, in contrast with the child who is able to engage in formal operations, the child of the concrete operational stage has not yet acquired a capacity for abstract thought. He cannot, for instance, consider a hypothesis that may or may not be true, and work out what the results would be if it were true.

What are the implications of this concept of intelligence? First, it is a model of creative intelligence and, therefore, lends support to the importance of creativity in teaching generally and in writing in particular. It indicates not one's ability to recall, to acquire information, but to discover, to create. It describes what happens when one encounters reality, because intelligence for Piaget is an active process, and a child learns only as he interacts with his environment. He explains:

Knowledge is not a copy of reality. To know an object, to know an event, is not simply to look at it and make a mental copy, or image, of it. To know an object is to act on it. To know is to modify, to transform the object, and to understand the process of this transformation. . . . An operation is thus the essence of knowledge; it is an interiorised action which modifies the object of knowledge [in Ripple, Rockcastle, 1964, p. 8].

So intelligence is not the power of reflection independent of the organism's position in its environment; it is inherent in activity. As the child acts upon his environment, certain elements from the experience are assimilated by his mental structures. If these elements cannot be assimilated:

. . . they remain discrepant and as such are disturbing. They produce tensions. The only recourse one has is to adjust the conceptual system until it accommodates the discrepant event [Suchman in Gowan, Demos, and Torrance, 1967, p. 91].

In other words, the mental structures change to accommodate the new experience, thus restoring equilibrium. The child is not a passive agent having his mental schema reorganized by the teacher; it is he who performs the operations, through which the unknown becomes known, and the strange is given meaning.

This concept of intelligence, this assimilation-accommodation model of intellectual functioning, is anathema to receptive, passive learning. Assimilation is a form of adaptive flexibility which allows the learner to handle new situations as they arise, to make them his own. And through successive accommodation cognitive growth occurs, for through this process one's structures are extended to meet new demands. Taba (1962) makes a similar observation:

The idea of an evolution between environmental stimulus and the individual's responses suggests a new angle for viewing the learning-teaching process. This concept suggests an active mind, which develops as the material in the environment is shaped to promote active formation of concepts, processing of information, and other mental operations, whereas much of teaching leans too heavily on receptive learning and on prescription. . . [p. 115].

Furthermore, this concept of intelligence emphasizes the importance of language, because language is the chief means of ordering one's encounter with reality, and of internalizing one's experiences. Moreover, Piaget (1960) maintains that the concrete operational stage owes its very existence to language, to the child's interaction with others:

It is in fact very difficult to understand how the individual would come to group his operations in any precise manner, and consequently to change his intuitive representations into transitive, reversible, identical and associative operations, without interchange of thought. The grouping consists essentially in a freeing of the individual's perceptions and spontaneous intuitions from the egocentric viewpoint [p. 164].

Hunt (1962) emphasizes the same point: "insofar as the concrete operations derive the child's interactive encounter with his environment, concrete operations must . . . grow out of the social interaction and communication [p. 217]." This suggests something of the importance of

oral language in the language program, because it is mainly through oral language that one crystallizes one's own view of reality and becomes aware of the feelings and views of others. It is, as Piaget (1960) says, "precisely by a constant interchange of thought with others' that we are able to decentralize ourselves . . . to co-ordinate internally relations deriving from different viewpoints [p. 164]."

However, language may be a hindrance to concrete thinking. Lewis (1967) explains it this way:

. . . because a child is now so constantly in conversation with other children, because in school so much of his education must be through words, spoken and written, and because usually he is so quick and eager to conquer new fields of language, there is a danger that his use of words may run ahead of his understanding. Now more than ever before there is the risk of empty verbalism [p. 179].

At this stage, because generalizations are conceived in concrete and specific terms, a preoccupation with words instead of with the concepts which they symbolize may well hinder a child's growth in problem solving, in seeing relationships, in expressing himself meaningfully.

Strickland (1947) draws a similar conclusion:

The vague and inadequate concepts which develop through over-reliance on verbalism in the classroom . . . becomes the material for the formation of new ideas in succeeding years. As a result, the child loses the natural zest for learning which was characteristic of his pre-school years and becomes content with vague and nebulous ideas [p. 9].

This means that in the language program one must be careful to appeal to the personal experiences of the child, to motivate him through the provision of real and vicarious experiences, and to use the concrete to develop rich clusters of meaning.

There are three points in this section that need to be emphasized. First, this general theory of intelligence as activity, as a search for equilibrium, stresses the importance of creativity in writing, supports the notion of creative encounter, and, since, as Piaget says, to know an object is to transform it, to modify it, it emphasizes uniqueness and individuality in creation. Second, since the stage of concrete operations owes its very existence to the pupils' communication with others, language, especially oral language, is at this time very important. Finally, it needs to be stressed that because language is so important to the child at this time, there is a danger of preoccupation with words, of empty verbalism, which further suggests the importance of real and vicarious experiences to develop meaningful concepts.

Expansion of Interests and Needs

Perhaps one of the most salient features of the pre-adolescent period is the child's move away from his early ego-centrism. The child is now more consciously a social being.

At this period he has the job of establishing real bonds with his age-mates, and such bonds cannot be founded on purely ego-centric communication. Children at this stage are commencing to understand and to be interested in the problems of other people [Blair, 1951, p. 194].

In other words, the pupil at this period is beginning to see and understand the points of view of others, and is concerned with influencing others. Watts (1960) emphasizes the need for exercises that give the child practice in writing from the point of view of others, thus

developing sensitivity to the feelings and motives of other people. This is important, says Watts, for

As long as the child does not realize that his own point of view is a private one, and one among a number of possible points of view, he will neither be able to see things as others see them nor, indeed realize that any other point of view but his own is possible [p. 136].

Because of reciprocal relationships with others, there emerges in the pre-adolescent a self-awareness. He is, through his contact with others, reaching an understanding of himself, beginning to realize his own uniqueness. Through creative expression a child can deepen and complement this sense of uniqueness; through fostering a creative environment, by emphasizing the worth of each individual's thoughts and ideas, the teacher can give the pupil confidence in his worth as an individual. It must also be pointed out that this awareness of how he differs from others may cause him to worry about things he cannot do and to be sensitive to the harsh judgement of others.

Having formed the idea that he is something unique, different from others, he "revels in the exercise of projecting personality into what is not so human as himself [Watts, 1960, p. 158]."

He is then ready for stories about talking animals, and needs very little encouragement to act the fables of Aesop and attempt written 'autobiographies' of the most unlikely things. This is the period when the Water Babies, The Jungle Books, The Wind in the Willows, Alice in Wonderland, and the Greek Myths make their first strong appeal, and the fullest advantage should be taken of the interest so manifested [Watts, 1950, p. 158].

Torrance's findings (1965), in an experiment with pupils in grades three, four, five, and six, substantiate this observation. He comments:

As the project progressed, the research staff noticed that animals were frequently chosen as main characters of stories and poems by pupils in all four grades. . . . A sixth-grade girl gave this answer to our query about the reason for her use of animals as main characters. . . . 'People are so limited in what they can do. I'd rather write about animals. I can make them do more things--especially small animals.' [p. 241]

One cannot conclude from this that children in the intermediate grades are only interested in fantasy. Indeed, Wilt has referred to this stage as the "age of realism", for children are now developing an interest in the problems of the real world, and reveal a growing concern for a more accurate conception of their environment. There is, then, at this time an interest in the stories of real life. They enjoy stories with a realistic adventure theme; they are interested in nature and the physical world, in the causes of social phenomena, in the methods of communication and transportation and in inventions [Blair, 1951, pp. 153-154].

Growing out of this increasing interest in reality is the child's delight in exploration. For this reason it is often suggested that children of this age be given opportunities to explore through books and first-hand experiences, and, since peer-group acceptance is so important at this time, opportunities to communicate their experiences to others in the class.

The creative writing program, then, should appeal to the pupils by incorporating what is known about their needs and interests. Specifically, it should, since the child is at this time establishing close relationships with his peers, give him opportunities to see and

describe things from the point of view of others. Because, through his communication with others he is reaching a sense of self-awareness, and because the opinions of his peers are so important, it should provide for a frequent sharing of ideas and for peer evaluation. It should also include a variety of subjects that interest pre-adolescents generally and allow individuals to write on those that are of particular interest to them. For example, it should provide opportunities for those who like to project their feelings and ideas into animal characters to do so.

Development of Power over Language

Guilford listed "associational fluency", the ability to think of words that fulfil particular requirements of meaning, for instance, naming synonyms or antonyms rapidly, as one of the components of creative thinking. Loban (1963), in his longitudinal study of the language of elementary school children, emphasized verbal fluency. "The ability to find words with which to express oneself--and to find them rapidly--is normally the mark of success with language [p. 42]." His findings show that those who are rated high on language ability appear to be superior in "fluency and readiness of response" to those low in language ability.

What are the implications of these findings for a language program? They suggest that too much control should be avoided. The important thing is to encourage children to express themselves in the language they know. If we over-emphasize correct form, we may block creative expression.

Armstrong (1968b) explains:

For example, in writing poetry it should be expected that attempts to rhyme will interfere with meaning--at least at the beginning. Insistence on spelling accuracy will obviously limit the child's writing vocabulary to words he knows how to spell. When some responses in discussions are considered stupid, 'safe' responses, and fewer responses will result [p. 4].

Joos (1964) presents a similar argument in a discussion on oral language:

Normal fluent speech obeys about five or six grammar rules per second; a critic can seldom detect, in a child's speech, more than one conflict with standard grammar per ten seconds on the average. And the one time that he was 'incorrect' feels no different, to the child speaker, than the fifty times when he was 'correct'. This means that the child must feel every critical intervention to be an unjustified interruption of his fluent speech, and must regard the form of every correction as completely arbitrary, not motivated otherwise than by some mysterious urge to interfere with normal human behavior and to distort it into a kind of marionette-dance [p. 207].

This "critical intervention" not only blocks spontaneous, unique responses, but it creates the impression that

. . . unreality is the norm in school, that the laws of the universe have been banished from the schoolroom, so that within its wall . . . a whole new way of thinking has to be put on like a smock to replace the outdoors clothing taken off on entering [Joos, 1964, p. 207].

Closely associated with the question of correct form is that of dialect and levels of usage. The teacher of language has generally regarded himself as a Henry Higgins whose duty it is to remake all the Eliza Dolittles entering his class. And our schools have many Elizas, many pupils who, regarding the language of the classroom as strange, and often phony, find it almost impossible to make the shift from their

"restricted code" to the "elaborated code"² of the school. It is true that those children with an impoverished background in language will have trouble with reading and writing, and will tend to be limited and rigid in their thinking. In spite of this, is it the legitimate task of the teacher to repudiate a child's language, however restricted, which symbolizes for him a tradition, a way of life? Joos' answer (1964) is clearly negative:

Teachers must simply abandon the theory that usages differ in quality . . . and instead build their methods and reconstruct their emotional reactions on the plain facts that are already known in part to their pupils. Teacher and pupil must come to terms with each other . . . on the basis that usages can be learned without condemning those which they replace. . . [p. 209].

Bernstein (in De Cecco, 1967) makes a similar observation:

The task would seem to be to preserve for the speaker the aesthetic and dignity which inheres in the language, its powerful forthrightness and vitality but to make available the possibilities inherent in a formal language [p. 100].

Labov's findings (1966) show that elementary school children are not yet able to make any comprehensive adjustment to the levels of usage. They cannot, for example, modify speech in terms of a prestige form of language. This suggests, as Armstrong (1968b) states, that there is a "strong argument in favor of a somewhat accepting attitude toward usage on the part of elementary schools in favor of a gradual move to multi-level usage [p. 9]." This further suggests that to ensure language growth, and to narrow the gap between natural expression and the stilted

² These terms are used by Bernstein. The "restricted code" he uses to describe language function in the lower class, the "elaborated code" in the middle class. The former is characterized by its rigidity of syntax and the restricted use of formal possibilities for verbal organization. The "elaborated code", however, because it is more flexible, and has a much less predictable syntax, is better suited for elaboration and expression of the abstract.

performance, perhaps unwittingly encouraged by the school, we must, as LaBrant (1934, p. 62) suggests, naturally stimulate the natural language of the child, and encourage him to express fully those experiences which are his.

However, fluency is only part of the source of power over language. Armstrong (1968b) feels that "a sequential program of specific, teachable elements, leading to control, must parallel the development of fluency [p. 4]." Loban (1963) states that "unless a speaker or a writer imposes a purposeful order on fluency, his language is likely to be prolix drivel or chatter [p. 43]." Eisner's (1963) statement of the importance of effectiveness and control in all disciplines is especially appropriate in a discussion of language:

To the extent that different subject areas make different sorts of demands on the child, to that extent they require different sorts of skills. Creative ability is, to a significant degree, specific to the subject matter. While some general traits such as flexibility and tolerance for ambiguity seem to be conducive to creative thinking, a person must be able to control the syntax and techniques to be able to use the discipline in a highly creative way [p. 373].

For example, Loban's (1963) findings show that differences in structural patterns between those high and low on language ability are not notable.

He states:

Not pattern but what is done to achieve flexibility within the pattern proves to be a measure of effectiveness and control of language at this level of language development [p. 43].

In this connection he reports:

1. In the movable elements of the patterns, the high group consistently shows a greater repertoire of clauses and multiples (movables within movables).

2. For subject nominals, the low group depends almost exclusively on nouns and pronouns. The high group can use noun clauses, infinitives, and verbals.
3. For nominals used as complements, both groups use nouns and pronouns with the same frequency, but the high group invariably exceeds the low group in the use of infinitives and clauses [p. 84].

Strickland (1962) found that children who ranked high in reading and listening comprehension made greater use of movables and elements of subordination in their oral language than did those who ranked low on these two variables.

Both these studies suggest that flexibility within patterns should be taught; that practice should be provided in use of movables, full range of substitution, sentence expansion, and subordination. This is necessary to develop verbal fluency and flexibility in choice and arrangement of words, which give depth and variety to one's expression.

Loban's (1963) study has also produced some interesting facts about growth in ability to make tentative statements:

Those subjects most proficient with language are the ones who most frequently use language to express tentativeness. Supposition, hypothesis, and conditional statements occur much less frequently in the spoken language of those lacking skill in language [p. 85].

He further reports:

The low subgroup furnishes only a few examples of this use of language whereas the high subgroup uses language in this way from the kindergarten year through the sixth grade, employing such words as 'perhaps' and 'maybe' more often than do the subjects who have difficulty in expressing themselves.

.....

The child with less power over language appears to be less flexible in his thinking, is not often capable of seeing more than one alternative, and apparently summons up all his linguistic resources merely to make a flat dogmatic statement [1963, pp. 53-54].

Perhaps, then, we should provide training in tentativeness and hypothesis formulation, because this ability helps develop awareness of problems, and, what Torrance calls, "sensing gaps" in information--one of the characteristics of creativity. But we also must provide "experience in the verbal medium that would facilitate this process [Lane, 1968, p. 151]." In other words, we have to provide practice in developing the appropriate linguistic structures necessary to express hypotheses, tentativeness. This calls for training in moving from the vague to the precise in language, training in asking questions and in the use of connectives.

Although the "situation from which these language samples were drawn offered, it was believed, exceptionally good opportunity for subjects to use figurative language", Loban reports, "relatively few examples of . . . figurative language appear in the language of these subjects [1963, p. 54]." McKie (1963), in her study of the free-writing of intermediate grade pupils, reports similar findings: "of the total of 1,739 students, only 46 or 1.73 per cent used figures of speech [p. 76]." Neither, she further reports, did the number of pupils using figures of speech show a linear increase from grade four to six.

But figurative language is important. It gives one's work vitality; it allows a writer to express himself forcefully and succinctly. Moreover, when a child is trained to express similarities between objects or events through simile, metaphor or personification, he is being trained

in sensitivity and awareness of his environment--both characteristics of the creative person. McKinnon (1962) stresses the importance of figurative language in training for intuitive thinking. What is necessary, he says, is

. . . the stressing of analogies, and similes, metaphors, a seeking for symbolic equivalents of experience in the widest possible number of sensory and imaginal modalities [p. 494].

If, as many claim, creativity implies uniqueness, then one should expect the stamp of personality on the creative writing of children.

McKie (1963, p. 44), to determine the extent that individuality is expressed in pupils' writings, counted the number of "writer reactions" in their compositions. By "writer reactions" she means expressions of emotion, and expressions of a conscious interest or awareness. These reactions, she states, reveal a relationship between the writer and his subject. They indicate a subjectivity, and usually result in a unique expression of what is written about, thus giving the writing sincerity and vitality. Yet the number of "writer reactions" of the total sample was small. The mean number per composition was 1.18, 1.55, and 2.28 for grades four, five, and six respectively. She concludes:

Students were largely unaware of the effect their personal reactions might contribute to their compositions, or were not encouraged by their teachers in previous language experiences to express themselves in an uninhibited, but purposeful way. It seems apparent that many of the students would benefit from deliberate motivation, directed observation, and continued encouragement from their teachers in the matter of expressing themselves effectively [p. 75].

The inclusion of sensory impressions in a pupil's writing gives it individuality, and allows the reader to experience more fully that which

has stimulated the child to write. McKie (1963) explains:

When children include in their writing the things they have seen, heard, smelled, tasted or touched, there is a quality added to their writing. It is this positive, dynamic awareness that gives special appeal to their compositions [p. 41].

She attempts to measure this quality in the compositions of elementary pupils by identifying auditory, olfactory, taste, and tactile impressions. She found a significant increase at the one per cent level of significance in the number of such impressions used in grades four, five, and six. But the number of sensory impressions used was small, less than one per composition. "The mean number of impressions per composition was .43, .57, and .87 for each grade respectively [1963, p. 64]." And only 34.21 per cent of the total sample included sensory impressions in their writings. She concludes, however, that, since one third of the pupils did use sensory impressions, and since there was a consistent increase through the three grades studied,

With careful encouragement, the incorporation of sensory impressions in written language might be expanded and still preserve its natural integration within the theme of the free-writing. The experiences of the student are frequently rich in sensory perceptions. These could be drawn naturally and effectively into the student's written language [p. 64].

No discussion of power over language would be complete without some consideration of the importance of oral language. Speech, the linguists tell us, is primary and is one's basic form of communication. It is the medium, because it has fewer mechanical blocks than writing, through which one receives and expresses more easily one's feelings and views. Huebner (in Macdonald, 1964) expresses his views of the importance

of oral language this way:

It is in conversation that the newness of each participant can come forth and the unconditioned can be revealed in new forms of gesture and language. The receptive listener frees the speaker to let the unformed emerge into new awareness, and the interchange which follows has the possibility of moving both speaker and listener to new heights of being [pp. 20-21].

In other words, oral language is important in one's encounter with another. Through this meeting each shares the responses of the other, and so participates in the creative unfolding of the other. These responses are the individual's creative expressions about reality and should be accepted and recognized as such. As in creative writing, so must there be in oral language an acceptance of that which is unique. This is important, because, as Huebner (in Macdonald, 1964) suggests,

Forcing responses into preconceived, conditioned patterns inhibits this participation in the world's creation. Limiting response-ability to existing forms of responsiveness denies others of their possibility of evolving new ways of existing [p. 21].

Indeed, competence in oral language is necessary for success in writing. Loban (1963) concludes, as a result of his findings in a study of the language of elementary school children, that

Many pupils who lack skill in using speech will have difficulty in mastering written tradition. Competence in the spoken language appears to be a necessary base for competence in writing [p. 88].

Henry (1967) makes a similar observation: ". . . since speaking precedes writing or reading, creative writing can seldom be developed without the interplay of oral language [p. 7]." Armstrong (1968b) agrees:

. . . in each instance where written language competence is an objective, oral discussion enhances the quality of the experience upon which communication is based, develops vocabulary and language structure, and motivates the encoding or decoding of the written form [p. 3].

Burrows (1964) also emphasizes the importance of oral language:

It is through the patient handling of this form of self-expression that we help them [pupils] grow in the power to state their thoughts with honesty and clarity. . . . Through discussing plans, telling stories and experiences . . . children exchange ideas freely and develop the ease and power necessary to fluent writing [p. 27].

This is so because it provides ideas for writing; it affords opportunities for early training in the use of language to express tentativeness, supposition, and conditional statements, skills necessary for effectiveness in creative writing; it allows for instant feedback from the listeners, thus giving the speaker an opportunity to experiment with different ways of expressing an idea. This is important, because children need to develop a sensitivity to the power of language as a medium for expressing themselves and influencing others. This implies that an oral language program should attempt to develop an awareness of the varying relationships of words and their meanings, of the importance of gesture, tone, and pitch. Furthermore, it should provide practice in making the transition from these aspects of the spoken language to the written equivalent, that is, practice in translating the effects achieved through pause, gesture, and intonation into the techniques of written language: punctuation, choice and ordering of words.

Not only do experiences in oral language provide ideas for writing, build vocabulary, provide knowledge of the structure of the

language, and of the basic techniques necessary for vigorous writing, but they also develop in each child who participates sensitivity to the feelings of others and a keener awareness of his own identity. For example, creative dramatics, according to Ward, (in Henry, 1967, pp. 45-46) gives each child experience in self-realization, experience in the enjoying of his senses as never before, experience which increases his understanding of other people. In other words, it cultivates sensitivities and feeling states, and, according to Church (1961),

Feelings are the substrate and the raw material of cognition . . . and our human capacities for thought are no greater than our human capacities for feeling. . . . It is only those with strong feelings who can resist the secondhand formulations of experience handed down from their progenitors and can work to thematize reality afresh for themselves [pp. 202-203].

An adequate program of creative writing will, then, include a program of oral language which will have the following characteristics:

1. It will tolerate individuality and uniqueness.
2. It will not be regarded as something added, but will be an integral part of the language arts program, providing activities that will relate "reading, writing, thinking, and speaking into the single act they really are [Henry, 1967, p. 116]."
3. It will extend the ability of students to express their feelings in ways appropriate to their purpose and to the occasion.
4. It will encourage appreciation for the beauty and power of language.
5. It will develop sensitivity to one's environment and understanding for others.
6. It will develop appreciation for the structure of language and its importance in enhancing expression.

Summary

The main purpose of this chapter has been to indicate some areas of child development and to suggest that what we know about these areas has implications for the preparation of pupil materials. If, as research shows, there is a decline in creativity during the intermediate grades, then instructional materials should be designed to reduce this discontinuity. Since the child in these middle grades is in the period of concrete operations, he is unable to deal with abstract relationships, or to make abstract generalizations. This knowledge, as the following statement by Burrows (1952) indicates, should influence both teaching and the language of texts:

These data, indicating the . . . limitations of children's thought processes . . . should be written large in every course of study. Small wonder that ten and eleven year olds resent writing book reviews, which demands powers of generalizing and weighting values, and when forced to attempt the task, usually write but feeble ones, slavishly following a school accepted formula. And those by children who write both vividly and honestly when allowed to write what they sincerely want to! Small wonder, too, that the average fifth grader gets so little from textbooks made up almost wholly of generalities. But material rich in imagery and experience, rich in sensory details, gives a quite different scope to the dynamics of their age [p. 51].

Furthermore, if the teacher and the writing materials are to engage the children, then both must appeal to their interests, and take into account the syntax and the techniques of English which they must master if they are to use the language creatively. It must also be emphasized that any adequate language program should move from fluency to control. "Once fluency has been achieved . . . children must be led to a knowledge

of specific ways in which quality of language may be developed [Armstrong, 1968, p. 5]." Finally, because writing is based on speech, and since experiences in oral language provide ideas for writing, help build vocabulary, and develop sensitivity to the structure and the beauty of language, a creative writing program must include an imaginative, well integrated oral-language program.

CHAPTER IV

RELATED STUDIES: CREATIVE WRITING

This chapter deals with a discussion of the ideas of educators on creative writing, ideas based either on research or classroom experience. These ideas will be considered under the following headings: (1) What is creative writing? (2) Why teach creative writing? (3) Setting the stage for creative writing. (4) Ideas for fostering creative writing. (5) Evaluation.

What Is Creative Writing?

Before one can discuss the development of creative expression, one must reach some agreement on its meaning. Some writers classify written expression under two major headings: "creative" and "functional". Wherein lies the difference between these two? It does not seem satisfactory to say that a particular genre belongs exclusively to one division. Hatfield (1935) explains:

Nothing could be further from the truth than the rather frequent assumption that certain literary forms are in themselves creative, that the arrangement of words in fourteen iambic pentameter lines . . . makes them a poem and thereby an example of creative expression. . . . The fact that a piece of writing happens to have traditional literary form does not mean that it is creative [p. 111].

The difference seems to lie in approach, and technique, in purpose and motive. Applegate (1954), in her definition of creative writing, emphasizes feeling:

Creative ideas are those we believe in so strongly that they pound on the inner door to be released. It does not matter whether the teacher assigned the writing or we assigned it to ourselves; if we feel it, we can be taught to write it. Writing without feeling is anemic, and bloodless and the writer has no pride in it. Creative writing, then, is writing that pushes itself out of a bed of ideas [p. 1].

It is, in other words, writing that is unique, that is of and by the individual. Maybury (1961) expresses a similar view:

Essentially creative writing . . . is concerned with encouraging children to use fully what they have within themselves: ideas, impressions, feelings, fears, hopes, their imagination and such language as they can command. It is an attempt to get at the nine-tenths of the iceberg of the child's mind that he does not often use in the kind of formal work suggested by the name 'composition' [p. 10].

Not only does creative writing express the emotions and the ideas of the author, but it also takes on any form the author wants to give it. In other words, neither its internal nor external form is imitated; its imagery, and metaphor are fresh; its structure is the author's own, a peculiar vehicle for the expression of himself.

This does not suggest that there are no techniques of creative writing to be learned. There are, and specific instruction must be provided. "Creative Writing," John Farrell (1965) argues, "has its disciplines [p. 77]." He continues:

These are no less rigorous than the disciplines imposed by science or mathematics. Creative writing, like scientific writing or mathematical writing, requires precision of thought, and precision of expression. Close observation is its handmaiden; gush is its foe [p. 77].

But, how, specifically, does creative writing differ from functional writing? Van Allen (1948) expresses the difference clearly and concisely:

. . . functional writing is more utilitarian, realistic, or intellectual, and it needs the discipline of correct mechanics to be socially acceptable. . . . This is the type of writing in which the author works more as a reproducer of known facts, conditions, or ideas. . . . The material exists outside the writer; hence the writing is not so intimately a part of the individual. Correction and verification can be required without loss of an idea and without injuring the individual, because the material is objective and sources are rather permanent [p. 175].

In creative writing, however, "the sources lie almost wholly within the individual and where there is no final authority other than personal taste [Van Allen, 1948, p. 175]."

It appears, then, that functional and creative writing have a different origin and a different purpose. One is usual, the other unique; one is mainly imitative, the other highly original; one has to meet established norms, the other, being very much subjective, must not be shaped to fit external standards. This implies that creative writing needs a different approach from that used in teaching practical writing. For, as Van Allen (1948) suggests, to give both these types of writing the same treatment "is to sound the death-knell to the creative spirit of children [p. 175]." Creative writing needs a more subtle, a more compassionate approach than functional writing. The child must be encouraged to find his own style of expression; he must be allowed to write out of the depths of his own feelings and emotions, with assurance that what he writes will be sincerely accepted. The

original idea, the fresh metaphor, the individual way of expression must be praised, because what is rewarded determines, to a large extent, the direction of growth.

Why Teach Creative Writing?

Creative writing is important because children are basically artists and need to achieve some confidence in expressing themselves through the medium of language. Hughes Mearns (1958) writes:

Children are creative persons, not scholiasts; they use language as the artist the world over and in all ages has used his medium, not as an end in itself but as a means for the expression of thought and feeling. Language in itself, they sense, is comparatively unimportant; if the vision is steady and the feeling is true these will find their proper vehicle. The attention is never on the word but upon the force that creates the word [p. 9].

Dr. Johnson's claim that "language is the dress of thought" is misleading. It implies that one formulates one's thoughts precisely and clearly and then chooses the appropriate language to express them, mainly to others. The fact is that using language creatively not only allows a writer to express his thoughts for others, but it also crystallizes his views for himself, allows him to objectify a part of himself, and thus aids in self-understanding and development. Burrows, Jackson, and Saunders (1964) add to this the opinion that this kind of writing "stirs and stretches their imagination, it develops a sense of ease in handling language, and it encourages the desire to make words say what they want them to say [p. 79]."

Applegate's (in Tiedt and Tiedt, 1967a) five reasons for teaching

creative writing are fairly comprehensive:

1. Creative writing is a necessary social tool. The techniques developed make all of the child's writing more effective. Its emphasis on training the senses develops sensitivity to and awareness of one's environment.
2. Creative writing helps the teacher understand the child. For instance, a child in an imaginative story may hide behind a fictional character he has created; but the character is often made in his own image, yet daring to do what the child himself lacks courage to attempt.
3. Creative writing is a safety valve. It gives the child a chance to release his frustrations, to reduce his tensions.
4. Creative writing can give the shy child something to be proud of. It gives him an opportunity to express himself freely without, if the right atmosphere is established, fear of embarrassment.
5. Creative writing gives the teacher a chance to discover and encourage the talented child [pp. 146-148].

What Are the Objectives of Creative Writing?

Most educators agree that it is not the main aim of creative writing to develop written expression that is, according to adult standards, "correct". For even though it be correct, it may still be flat, sterile, and imitative. Ideally the objectives of a creative writing program are concerned instead with the child and his development.

This ideal is expressed in Hatfield's (1935) five objectives:

1. To help pupils recognize the value of their own experiences.
2. To amplify the range of pupils' experiences.
3. To improve the quality of pupils' experiences by encouraging more discriminating observation.
4. To aid pupils to fit words to details of experiences.

5. To help pupils discover suitable forms for the transfer of experiences [pp. 112-113].

Tiedt's (1967b) more recent objectives are similar:

1. Stimulation of the creative expression of ideas.
2. Development of a sense of potency and personal worth for each child and his contributions.
3. Establishment of rapport among children and teachers to encourage freedom of expression.
4. Development of writing skills and vocabulary to facilitate writing as a form of communication [p. 190].

Because, as Farrell suggests, creative writing does have its disciplines, and because one of the important characteristics of creativity is originality, perhaps these two objectives should be added to those already mentioned:

1. Appreciation of the techniques of good written expression: figurative language, appropriate words, word order, and the like.
2. Encouragement of sincere, natural, spontaneous expression.

It may be concluded, then, that the main objectives of the creative writing program are to encourage the child to express honestly and sincerely his feelings about and insights into reality, and in order to help him to do this well the program should also try to develop in the child power over the techniques of good writing.

Setting the Stage for Creative Writing

Many teachers are beginning to believe the findings of research which shows that one does not learn to write by naming parts of

speech, filling in blanks in a workbook, or performing mechanical exercises in sentence analysis. One learns to write by writing. However, more is needed than opportunities to write:

Each written product could be no better nor no worse than the preceding product, if one held strictly to the idea that one learns to write by writing. More is needed. . . [Petty and Bowen, 1967, p. 5].

This "more" is high motivation in a sympathetic classroom environment.

What specifically characterizes this sympathetic classroom environment? What atmosphere prevails? What feelings are developed? What attitudes are encouraged?

Before creative expression can be developed there must be an atmosphere that encourages freedom to express one's own thoughts and emotions in ways that are uniquely one's own. The teacher must stimulate imaginative interpretation of experience and develop sensitivity to the environment. Pupils need to be made aware of their power to create, of their ability to see something in a new way. Hall (1955) suggests:

First it is necessary to help children identify themselves with writing--to think of themselves as writers, reporters, poets. Often reading them poetry and writing by other children of their age will accomplish this [p. 154].

Reinhart (1957) makes these suggestions for setting the stage for creative writing:

1. Provide informal atmosphere where children are free to express themselves through writing.
2. Provide sufficient time in which to write.
3. Accept each contribution as a worthy one.
4. Provide an atmosphere of enthusiasm for creative expression [p. 146].

Mearns (1958) expresses similar views. They may be summarized as follows:

1. Help pupils believe that they have creative power.
2. Free pupils from conventions of form.
3. Encourage contributions from timid pupils by providing a place where they may leave their writings unsigned.
4. Show respect for any sincere expression.
5. Praise original contributions.

Burrows et al (1964) make these suggestions:

1. Make sure pupils have something to write about.
 - (a) Encourage observation.
 - (b) Provide rich experiences.
 - (c) Provide time, through discussion, to assimilate these experiences.
2. Expose children to writings of others, not to imitate, but to assimilate their desirable techniques and qualities.
3. Release free self-expression.
 - (a) Encourage children to write in their own way.
 - (b) Free the pupil from the strict requirements of the mechanics of writing.
 - (c) Recognize spontaneity and originality.

Smith (1943), after analyzing teachers' responses from 342 questionnaires from eleven elementary school systems in the United States, after observing writing in many classrooms, after hundreds of interviews with teachers and administrators, and after analyzing thousands of creative writing efforts of elementary pupils, lists the following guides as most effective in encouraging creative writing:

1. Considering children's backgrounds, needs and interests.
2. Developing rich background experiences so children will have something to write about.

3. Developing sensitivity to the creative writing of others.
4. Freeing children from tension that they may express themselves freely.
5. Providing abundant time and opportunity for expression in many forms.
6. Making sure spontaneity is not sacrificed to mechanics.
7. Providing opportunities for sharing creative writing products.

Exercises to Develop Specific Abilities

In 1927 Hitchcock, in The Bread Loaf Talks on Teaching Composition, made a very wise observation, one that Torrance, Guilford, and others are now repeating. He wrote:

Teachers of composition are concerned not alone with the mechanics and craftsmanship of expression but with the mechanics and craftsmanship of winning full possession of subject matter for composition purposes. They are concerned with all the mental processes that come before expression [p. 5].

He continues later:

How strange that we teachers should keep our young people writing, writing, writing, writing, and that we should spend four-fifths of our time and energy 'correcting' what they write, when expression, or commitment to words, is but the last step in composition [p. 17].

He further suggests exercises that will bring into play the mental activities which should precede expression:

1. Looking at an object or objects and listing all the characteristics of the objects discoverable. For, he suggests, all writing, directly or remotely, is based on sense impressions, "the raw materials of discourse".
2. Competitive exercises in which the senses are employed singly-- for example, competitive listening exercises.

3. Exercises in accurate recall of the particulars of an incident or object that one saw earlier.
4. Competitive drill in discovering patterns. As an example he mentions classifying under specified headings a list of items written on the board.

May (1967), forty years after Hitchcock, expresses a very similar view:

The teaching of creative expression has one thing in common with the teaching of any other skill; if there are specific abilities which one wants to see developed, then he had better teach them in a specific way and not hope for them in a general way. Some educators argue that the best procedure for encouraging creativity is to get out of the child's way. This argument probably has merit if one is referring to the actual act of creating. But prior to the act of creating, children need help in learning to use the tools, media and processes of the creative act. . . . A writer . . . must understand his media of words and the processes which induce the creative product [p. 195].

He then proposes three frameworks which might be used to teach these processes to children [pp. 195-210]. One framework is that of the stages often experienced in creative thinking; he calls them the preparing, focusing, executing, and communicating stages. He suggests many exercises appropriate for each level. The following are some:

The Preparing Stage

1. Encourage children to observe with as little bias as possible; to avoid immediate structuring of perceptions; to accept all of the data even though some of it might be threatening.

Possible types of experiences:

- (a) Examine a familiar object as if you are seeing it for the first time.
- (b) Discuss things that frighten you.
- (c) After viewing a skit or film with moral overtones, describe what happened without making any judgment or using emotional words.

2. Encourage children to use the "deferred judgment" technique.

Possible types of experiences:

- Before deciding upon a writing topic, list as many ideas for the topics as you can; defer judgment of your ideas until you have created a long list. Then select one topic to write on.
- Use the deferred judgment principle to develop a list of names for characters in your stories.

The Focusing Stage

1. Encourage children to utilize the process of incubation.

Possible types of experiences:

- After deciding on the means of focusing, concentrate for several minutes on the anticipated project; then take time off for some other task; return to the creative task.
- Make an "idea" notebook for your school desk and also one for home. Write down ideas as soon as possible after they occur. Expand these ideas during your spare time and during the time set aside by the teacher for this purpose.

The Executing Stage

1. Provide a period each day for uninterrupted work--perhaps during the end of the school day so that children might carry on a project at home while their pens are hot.
2. Reward persistence through individual praise.

The Communicating Stage

1. Permit children to choose among several alternate ways of sharing their work with others, e.g., classmates guess student author, after teacher reads aloud; student places his writing in an anonymous author file; student gives a spontaneous talk or reads his paper.
2. Develop a classroom newspaper, magazine, or book to share with parents and children in the same school.
3. Refer to children frequently as "authors", "writers", "poets", and "reporters".

May proposes as a second framework the mental abilities involved in creative thinking.³ This approach consists of exercises to develop such abilities as flexibility, fluency, originality, and redefinition. The following are his suggestions for developing ideational and associational fluency:

Ideational fluency

1. In three minutes think of several titles for a given plot.
2. In three minutes think of several titles for this cartoon (selected by teacher).
3. In three minutes think of as many uses as you can for a given object.

Associational fluency

1. In two minutes think of as many words as you can for "sly".
2. In two minutes think of as many words as you can which means the opposite of "heavy".
3. In two minutes think of several similes for this sentence: He ran down the hall like a _____.

For the third framework he recommends using characteristics of creative writing considered important by experts. He lists imagery, naturalness, inventiveness, insight, sincerity, conciseness, clarity, and a flexible style. Here are his exercises for inventiveness:

1. Compare any two descriptions. Tell which one is more fresh and interesting and specify why you think so.
2. Make up a story about an animal which is different from any animal you have ever heard of.
3. Think of unlikely spots for:
 - (a) a man to have a sneezing attack.
 - (b) girls to jump rope.
 - (c) boys to play baseball.

³See Appendix A for Frank Williams' model suggesting a similar approach.

4. Make up alliterative phrases for these descriptions:
 - (a) large wads of dirty grease.
 - (b) little bright shoes.
 - (c) a half dozen sick Navy men.

Robert Wilson (1958) makes the following suggestions for the development of originality, sensitivity to environment, and ideational fluency:

1. Read poems and brainstorm for original titles. Then discuss the qualities of a good title.
2. Have pupils look at a picture, or look through the window and list all the things they see. Give a high score to those who mention something no one else sees.
3. Stimulate and ask what-would-happen-if questions.
4. Have pupils list as many uses of objects they can think of [pp. 108-126].

The idea books of Myers and Torrance are also based on the idea that such training exercises will develop one's capacity to think creatively and thus to write creatively. For example, Invitations to Thinking and Doing for grades four to six, is filled with exercises to train sensitivity, awareness, seeing relationships, elaborating, and redefinition. Each exercise is presented in three levels: the initiating activity allows the pupil to work with his classmates; he then thinks more deeply about the subject on his own; at the third level he expresses himself in writing. The exercises are open-ended; the pupil is asked what he thinks. Since there is no single "correct" answer, he can feel free to respond with his own thoughts. In the introduction to Invitations to Thinking and Doing the authors state:

Each of the exercises has been tested now by thousands of children throughout the United States and the results of the field tests have convinced the authors that instructional materials of this sort can be useful to boys and girls in helping them approach their creative potential [p. vi].

Methods and Materials for Teaching Creative Writing

There is a place in the creative writing program for these exercises designed to provide specific training for specific abilities. However, another part of the program is that of providing pupils with opportunity and motivation to prepare written compositions of a broader scope.

Good teaching in creative writing as in other subjects includes the art of motivation, of arousing a person's mind and emotions. Hughes Mearns (1958) sees it as "the art of influencing another . . . of uncovering, enlarging, and revealing to the child his native gifts of insight, feeling, and thinking [p. 267]." Richard Corbin (1966) writes:

Motivation is the art of inducing a person to do willingly that which he otherwise would not likely do of his own accord. It is one of the most essential tools in the teacher's professional kit [pp. 30-31].

He continues:

The most effective motivation is that which awakens in the child (1) an interest in thinking about a topic and (2) an active desire to compose and write down his thoughts [p. 31].

Motivating creative expression in the elementary grades is important, Dora Smith (1944) claims, because:

The further the child progresses in the elementary school, the greater is the danger that his language period may degenerate into one of exercise doing, learning words in columns out of context, or studying language forms divorced from the use he is making of language during the rest of the day. Special care, therefore, needs to be exercised to continue the kind of rich program of well-motivated enterprises common in the lower grades in order that the growth of language may continue in relationship to the development of meaning, and that the challenge of a social purpose may motivate expression [p. 59].

What can be done to stimulate good writing? Many articles and books have been written on the subject, suggesting the use of many different stimuli and various approaches. Witty and Martin (1957, pp. 158-163) found that a symbolic film, "The Hunter in the Forest", motivated children to write stories of high quality. The film was shown to 2000 elementary pupils representing seventy-nine classrooms, forty teachers, and thirty-four cities. The compositions were judged according to the degree to which they revealed: (a) an expression of genuine feeling; (b) sensitivity to the value of particular words, phrases, and larger units in expressing feelings; (c) response to the film-maker's intent and to the materials and symbols presented; (d) correct and appropriate use of English. Sixty per-cent wrote effective prose or poetry; 203 compositions were judged to be outstanding, 189 were considered good or somewhat superior writing. The authors conclude that the film not only motivates creative writing, but also provides for individual differences:

The use of a film such as 'The Hunter in the Forest' is an excellent way to stimulate creative expression. The diversified sensory imagery evoked by seeing the film provides a basis for a wide range of expression. Thus, the film is suitable for use in a classroom in which marked differences in ability are found [p. 163].

Ujlaki and Macdonald (1962) compared the effectiveness of four different kinds of stimulation on the interest value of fourth-grade compositions. Their stimuli were (a) an abstract painting, (b) abstract music, (c) free choice of topics, (d) a paragraph designed to encourage reactions to scientific adventures. Twenty-four pupils wrote 192 stories--two for each stimuli. Three judges grouped the stories into seven categories ranging from "1" as the least interesting to "7" as the most interesting. The total scores for the four stimuli were: abstract music 548, abstract painting 554, assigned topic 574, and free choice 619. Only the difference between the abstract music and the free choice was significant statistically. In this study no comparison was made between the two different paintings, the two different pieces of music or the two different assigned topics.

Carlson (1959) conducted a study with 217 children, grades four to six, in which she compared a series of eight multisensory stimuli with the common stimulus of allowing children to choose a topic from a list of topics. She found that four out of the eight stimuli--interesting toys, pictures, unusual experiences, and day dreams--encouraged more original stories than the choice of topics did. It must be pointed out, however, that no attempt was made to isolate the variables that made the stimuli effective. For example, it was not stated why one

series of pictures used was more effective than the other.

May and Tabachnick (1966, pp. 88-94) attempted to deal with just this problem in their experiment with sixth and third grade children. The purpose of their study was to discover which type of picture-stimulus--organized, unorganized, or a choice between the two--results in the greatest degree of creativity in children's written stories.

The three stimulus conditions were developed this way: The artist first drew a simple line drawing of a tree, a hill, a person, and an object in the air near the person. This represented an organized stimulus. Next the artist rearranged the lines and shapes in the original drawing to produce a non-objective drawing or design. This represented the unorganized stimulus. The third stimulus was a choice between these two stimuli. Pupils in both grades were randomly assigned to one of these three stimulus conditions and were told to write a story that the picture made them think of. Those who had the two pictures were asked to check their choice and write about it.

The mean scores in the grade-three compositions showed that the boys performed better using the unorganized stimuli, while the girls did better using the organized stimuli, and both did poorly in the choice situations. In grade six the boys still performed better than the girls with the unorganized stimuli. The girls did considerably better than the boys in the organized and much better in the choice situations.

The authors conclude that we must recognize differences in motivational patterns, especially between boys and girls; and that creative writing should include opportunities to respond to both organized and unorganized stimuli.

Baker (1963) in a study conducted with sixth-grade students expresses a similar view. He used six stimuli--(1) movie (2) olfactory (3) pictures (4) records (5) tactile and (6) verbal. He states in his conclusion:

All children do not respond equally to all six stimuli. The similarity in the degree of creativeness of response to the six stimuli is such as to merit the inclusion of all six stimuli in a school program designed to encourage creative writing. They should each be used from time to time in order to release more children's originality in writing [p. 4578].

Lettwin (1935, pp. 654-661) used three methods of developing imagination in the writings of seventh and eighth graders. The methods consisted of picture study, study of literary models, and sense training. He developed the following procedure for each method:

1. The pupils looked at a picture, discussed it together, then each pupil wrote for ten minutes.
2. The pupils studied the picture-making words of an author, wrote them and discussed how he used them to creative vivid pictures. They then wrote for ten minutes.
3. Pupils were given visual and audio training. For example, they tasted, smelled, felt and looked at a piece of fruit. They were then asked to describe it in a ten minute period.

The best results were obtained through method number three. Lettwin concluded that first-hand experiences are more effective in developing imagination than those of a vicarious nature.

There may be some disagreement about the relative effectiveness of first-hand and derived experiences on children's writing, but most authorities in creative writing emphasize the importance of encouraging pupils to write from their own experiences, and of providing stimulating experiences, whether actual or derived. Wolfe (1961) writes:

In order to make a fruitful writing assignment, we must begin with the student's experience, choosing a branch of his life which has deep emotional rootage [p. 3].

At another time he explains why this approach is so important. He believes that when we appeal to experience, the poorest pupil is equal in the most vital ways to the superior child: "Are his feelings less fierce and deep, his senses less sharp, his response to love less certain, his reflections less vital for his future, than that of the superior lad [p. 46]?"

Clark (1954, pp. 150-155) conducted an experiment with his class of thirty-six grade six pupils for one hour a day during a school year to determine the kind of situations to which children responded in their writings. He presented them with twenty-one different kinds of writing situations, ranging from topics such as "Pride Goeth Before a Fall" to letters to pen-pals. He drew these conclusions:

1. Children achieved highest quality and interest in their writings when they wrote about themselves--their feelings and emotions.

2. Students responded more freely to situations that were highly personal.
3. Children should be encouraged to use the personal approach even to impersonal material--to interpret facts, to express their personal reactions [p. 155].

Cecere (1966, pp. 37-40) found in a study conducted with 112 children from ages eight to eleven that drawing when preceding writing stimulates it. He used four treatments:

1. Treatment one he calls the "Verbal-Man Treatment", in which pupils were given a sheet of paper and asked to describe any man they wished.
2. The second treatment is the "Verbal Experience Treatment". Children were asked to describe any experience they would enjoy writing about. This treatment is less structured than number one.
3. Treatment number three is the "Draw-A-Man Test and Writing Treatment". Here children were asked first to draw a man and then describe him.
4. The last treatment is the "Art Experience Treatment". The pupils were asked to draw any experience they wished and then to write about it.

The author concluded that treatment four produced superior writing. Treatment three was second, and treatment one was third. Treatment four was especially effective in stimulating picture making. Treatment two was the least effective. This was so, the author feels, because it was highly unstructured and too abstract for children still in the concrete operational stage.

Treanor (1953, pp. 207-209) tried an approach in grades four, five, and six which involved listening before writing. The pupils listed and discussed sounds they would likely hear in familiar

situations, such as at the circus or in the classroom. Twenty-minute sessions were held three times a week. The author did not make any statistical estimate of the effectiveness of the method, but he did conclude that such listening experiences contributed ideas to compositions, for through this kind of sense training, he claims, "Children become aware of new manifestations of life and the world, of phenomena of all kinds and in great multiplicity."

The goal that Joseph Conrad set himself, to make the reader feel, hear and see, ought to be the goal of all who would produce creative writing of quality. But before a pupil can communicate effectively what he feels, hears, and sees, he has at first to feel, hear, and see himself; he has at first to be discriminately aware of the world about him:

The first duty of the teacher, therefore, is to increase the children's awareness of the life that is all about him, to develop within the school experience a richness of environment and a quality of living which makes creative expression inevitable [Smith, 1964, p. 240].

Many other writers regard training in sensory awareness as an important part of the creative writing program. Maybury (1961) makes the point that training of the senses and vocabulary development are both a part of the same experience. For one must attempt to find the appropriate words to express, to isolate, to crystallize one's experiences. He states his position this way:

We want to ensure that they are fully aware of their sensory experiences, and to promote a conscious interest in the words which might give tangibility to them. It is a matter of making distinctions: you don't simply hear a noise in the street, you hear different noises--people talking, shouting to one another, and so on. These one might call primary distinctions. The secondary distinctions are made when we notice that some footsteps are sharp, crisp, heavy, light, muffled, echoing or shuffling [p. 13].

Farrell (1965) expresses a similar point of view. He refers to students as "writer experiencers". In order to experience with discrimination, he says, they need trained eyes, trained ears, trained noses:

Your students . . . must learn to hear, really hear, the song of the meadowlark, the hum of the combine. . . . They must learn to recognize the smells of the kitchen and of the bakeshop and of the hospital and of the lumberyard.

More important . . . they should begin to look behind the facades of people. They should begin to observe that part of man which is not a cliché [p. 57].

At the same time these experiences have to be translated into language that is clear and dynamic. Looking and articulating are interrelated. One cannot write effectively without being a sensitive observer, but having observed with discrimination, one has taken the important step to being a writer.

Evaluation

Although, as most experts on creative writing agree, the evaluation of children's creative efforts is a complex process, many teachers still regard it as simply assigning grades to what has been produced. But evaluation is more than assigning a mark to what a child has put on paper; it is more than comparing one pupil's achieve-

ments with those of another. This kind of evaluation ignores the needs and growth of the child; it ignores the fact that a child in his creative writing expresses his hopes, fears, beliefs, and problems; and in doing so it becomes concerned mainly with an examination of the product for the purpose of classifying the child; it becomes little more than a search for irregularities in grammar, spelling, and punctuation. It is true that we have to be concerned about the product, but for different reasons--to gain insight into the child's growth, experiences, feelings, so that we may further be able to guide and stimulate his learning, to develop his power of perception and discrimination. This approach changes the emphasis from the technically superior product to the process, to the way the product comes about.

When one approaches evaluation from the point of view of the child, one is already on the way to what Eberhart (1940, pp. 386-395) calls "humanizing evaluation". What are the implications of humanizing the evaluation of creative writing? It implies that the mechanics and techniques of writing are seen in their proper perspective, not as ends but as means of communication. It further suggests looking at a piece of writing as an organic whole, as the expression of a particular personality at a particular time, not as a collection of words and punctuation marks. It means that one looks beyond the language to the quality of the ideas which lie back of the words. It means that each piece of creative writing must be evaluated on its own merits and

meaningfulness to the author; it means that knowledge of the maturity and needs of the writer, and the purpose of the writing should precede evaluation; and it also implies that negative criticism is to be avoided. For, as Lowenfeld (1957) emphasizes,

By discriminating 'good' from 'bad' without regard for the child's individual desires we would only set rigid standards. These 'standards', well known to classroom teachers, encourage the child who lacks confidence in his own work to copy the preferred one [p. 44].

Who Should Evaluate?

There are three main types of evaluation--group evaluation, teacher evaluation, and self evaluation. It is true that there have been strong objections to any form of external evaluation, but these objections have not been so much against external evaluation *per se*, as they have been against its traditional dogmatism, its negativism, and its narrow range of criteria. Creative writing is, for most at least, no effortless passtime; it requires "observing, exploring, experimenting, developing technique and skill, sensibility and discrimination [Ghiselin, 1967, p. 28]." It is the purpose of evaluation to encourage and develop these processes.

Eberhart (1940) believes that because writing is a social act, there should be group evaluation. "While it arises out of the experience of a single individual, it normally involves a sharing of the experience with others [p. 392]." Strickland (1947) also believes that group evaluation is important:

Through discussion and comparison of their own stories with those of books they become increasingly good judges of quality.

.....
Class discussion and evaluation of the product provides children with goals to work toward in their writing, yet allow for individual differences in style as well as maturity [p. 9].

Strickland's approach, implying positive, creative evaluation, is like Torrance's (1965, pp. 164-166). He found creative peer evaluation to be conducive to high quality creative writing in grades four, five and six. In group evaluation, as in teacher evaluation, the tone must be sympathetic, the emphasis must be on creative guidance, because children at this age, since peer-group relationships are so strong, may be even more sensitive to the harsh judgements of their classmates than to those of the teacher.

What is the role of the teacher in evaluation? First, he must understand the child and the creative act. He must know, for instance, that the very act of writing, of expressing the self, may be more important to the child than the creation, by adult standards, of an excellent product. In other words, he must understand that a product which to him is aesthetically bad may be to the child aesthetically good. The teacher should, then, take care not to judge every effort of the pupil for the purpose of persuading him to accept the standards and values of others. His task is, knowing the interests and needs of the pupil, knowing his purpose in writing, to help him choose the form and technique which will allow him to say precisely and clearly what he wants to say. Osborn (in Parnes, 1962), in this regard, cautions teachers:

Even though Thomas Carlyle was right in saying 'a certain amount of opposition is a great help to a man', creativity is so delicate a flower that praise tends to make it bloom, while discouragement often nips it in the bud. . . . Every attempt at writing should elicit receptivity, if not praise [p. 36].

Some teachers say that no one has the right to condemn the creative product of another. Torrance (1965, p. 319) concurs. He believes that teachers should avoid the "This is bad. . .", or "This is good. . . " approach. A better one would be "I like this because. . .", or "This may be improved by. . . ."

Since uniqueness is one of the characteristics of that which is truly creative, the teacher should be sensitive to and should reward the original, the unique in a child's writing. This may be revealed in the child's style, his choice of a title, his plot, his setting, his characters, or his choice of form. It is also the responsibility of the teacher to detect potential in a piece of writing, and as a result provide opportunities for the writer's growth and development.

The primary responsibility of the teacher as an evaluator of creative writing is, then, not to give marks, to classify, to search for irregularities. It is rather to use evaluation for the purpose of gaining insight into the child's interests and needs that he may be able to help him develop his own style of creative expression.

Many authors feel that the author is the best one to judge his own writing. Armstrong (1968a) writes, "Certainly evaluation of creative writing must be primarily author evaluation [p. 9]." Rogers

(in Anderson, 1959) also feels that the locus of evaluation is internal:

The value of his creative product is, for the creative person, established not by the . . . criticism of others, but by himself. Have I created something satisfying to me? Does it express a part of me--my feeling or my thought, my pain or my ecstasy? These are the only questions which really matter to the creative person, or to any person when he is being creative [p. 76].

Marshall (1960) agrees: "I believe that the greatest personal growth and development comes from learning to evaluate one's own work [p. 96]." In her project she combined both teacher and self evaluation. She had her grade seven pupils keep their weekly themes in a folder, filed in chronological order. Each one was marked and commented upon by the teacher. Later the students were asked to read the themes they had written and express their opinions about their work, explaining why they felt they did or did not do a good job. She reported that themes showed improvement and pupils became much more interested in writing and in trying to express themselves well as a result of being involved in the evaluation of their work.

Eberhart (1940, p. 393) suggests the following plan for self evaluation. Give each student a folder for filing his writings. He should also keep in this folder a form on which he records (1) the subject dealt with, (2) the form employed--story, essay, poem, (3) his reaction to it, that is, whether he liked or disliked it, (4) whether the topic was assigned or selected by him, (5) the nature of his weaknesses, (6) any outstanding characteristics. This plan helps

the student see his development in different areas--mechanics, technique, form of writing. It encourages him to make note of his strong or weak points and so makes him conscious of areas that need attention. It also gives the teacher a comprehensive picture of the child.

Criteria

The success of a creative writing program depends not only on the atmosphere, the tone of evaluation, or the methods of evaluation used, but also on the scope and appropriateness of the criteria used. Rather than give a comprehensive survey of the criteria suggested by experts, like Torrance (1951, pp. 40-48), Carlson (1961, pp. 576-579), Getzels and Jackson (1960, pp. 1-18), Lowenfeld (1951, pp. 43-67), and May (1967, pp. 170-190), a list will be presented here based on the research reports and the professional opinion of all of these writers.

Identification of self. One of the first points that a teacher should establish about a child's work is whether or not it is sincere, whether or not the child has established in his writing a relationship with his experience. This is important, for unless a child's writing expresses his individuality, it tends to become little more than insipid imitation. This check-list will enable a teacher to identify the weakness or intensity of self-identification.

1. Stereotyped repetitions. Such repetitions are usually the mark of an immature writer. It reveals a lazy dependence on established form. It also discloses a lack of fluency of thought, a lack of verbal fluency and flexibility in choice and arrangement of words. Stereotyped repetitions are a form of imitation, and to imitate is to escape from the world of one's own experiences.

2. Purely objective remarks. Such statements are the mark of a detached child who will express his detachment by excluding everything personal from his writing. He will be satisfied with the "This is a house", "This is a tree" kind of statement.
3. Inclusion of details. This reveals the sensitivity and awareness of the author to his environment.
4. Inventiveness. It may be revealed in the author's style, imagery, setting, use of analogies, choice and order of words.
5. Writer reactions. This may take the form of an expression of relationship, a generalization, an expression of like or dislike, an interpretation of events.

Technique and skill. Lowenfeld (1961, p. 61) suggests that there are three major considerations to guide us in this question of evaluating techniques and skills:

1. Did the child select a technique or techniques adequate for his expression? It is true that the child should be allowed to express what he has to say in the way he wants to say it, but at this stage of his development he may now know the best way of achieving his intentions. For example, a child, although he wants to express movement, breathlessness, may use fairly long sentences. He, therefore, needs guidance in achieving this effect through the use of short, staccato sentences. Evaluation establishes the needs; the techniques grow out of them.
2. Is the technique an integral part of the work? For example, one might question in a child's poem whether the rhyme contributes to the mood of the poem, gives it unity or a pleasing pattern; or whether it is forced, thus leading the student to make statements for the sake of rhyme that are irrelevant to the main purpose of the poem.
3. What is the degree of effort represented by the product? In other words, has the child reached his own standard? "The relation between effort and ability must be taken into account. It would be unjust . . . to neglect the efforts of the less gifted ones [Lowenfeld, 1961, p. 64]." As a guide for a just evaluation we should always ask, "Has the child reached his potential; has he done the best he can do?"

Organization. In evaluating the organization of a child's creative writing, one should ask these two main questions:

1. Is everything in the work meaningful to the child? That is, is it related to what preceded it or to what follows? For example, does the concluding sentence of a paragraph grow naturally out of what was said earlier, or is it written mainly for effect?
2. Do the ideas and external structure reinforce each other? Do they add up to an organic whole, a unity? Are the meaning and design interrelated?

Summary

Anyone concerned with developing creative expression must first know what it is, must understand its origin, and must appreciate its purpose. He must realize that creative writing is the unique expression of the individual, written out of the depths of his own feelings and emotions, revealing his own view of reality. Since creative writing is so personal, there must be an atmosphere that allows the child freedom to express himself in his own way. He must be made aware of his own power to create, and must feel that his views and experiences are worthwhile. The teacher must stimulate imaginative interpretation of experience and develop sensitivity to the environment. There are other abilities important to creation, like flexibility, fluency, originality, and redefinition. The good creative writing program will provide for training of these abilities.

Before one can create with feeling, one must be motivated. This suggests that the creative writing program, in an effort to appeal to all children, must provide many and varied stimuli. These may include

films, music, literary models, pictures, art—structured and unstructured, verbal stimuli, and children's own experiences. Important also is training in sensory awareness, for children's creative writing is largely the expression of what they hear, feel, and see. But before they can do this well, they must hear, feel, and see discriminatingly, uniquely.

Finally, evaluation must be approached from the point of view of the child who creates. This suggests that there ought to be opportunities for self evaluation. It also means that any kind of evaluation used must be humanized, must be mainly concerned with the creator. In other words, a piece of creative writing must be regarded as the expression of a particular personality at a particular time, and must be evaluated on its own merits, and its meaningfulness to the author. This implies that knowledge of the maturity and needs of the writer, and the purpose of his writing must precede evaluation.

CHAPTER V

CONCLUSION

The literature has been reviewed. There remains now the task of synthesizing the views and findings that have been discussed and of drawing up criteria for the evaluation of creative writing materials. The synthesizing will take the form of a discussion under three main headings, each of which specifies a stage in the creative writing process. They are the creative encounter, focusing, and evaluation. First, there will be a theoretical discussion of each of these, followed by a more detailed discussion of what the literature has to say about these three stages and the implications for a creative writing program. The criteria will take two forms. The first will be designed for evaluating creative writing language materials in general. The second will be designed for the specific purpose of determining the adequacy with which language texts deal with creative expression.

I. SYNTHESIZING

The Creative Encounter

"The first thing we notice in a creative act," says May (in Anderson, 1959), "is that it is an encounter":

The artist encounters the landscape he proposes to paint-- looks at it, observes it from this angle and that, is, as we say, absorbed in it. Or, in the case of abstract painters, the encounter may be with an idea, an inner vision which in turn may be led off by the brilliant colors on the artist's palette or the inviting rough whiteness of his canvas. The paint, the canvas, and the other materials then become a secondary part of the encounter; they are the language of it, the media [p. 58].

As it is for the artist, so it is for the writer. For both, the creative encounter precedes the creative product. What specifically is the creative encounter? It implies a genuine, creative meeting of one person with some other person or substance of the universe. It implies that the world never becomes closed to one; that one does not quickly dispose of an object, "but wonders at it and does not tire easily of contemplating and exploring it even if to others it may be the most familiar thing imaginable [Schachtel, 1959, p. 240]." This meeting is necessary for all who would be truly creative. A person must be absorbed in some aspect of reality, must confront it with all of his faculties, if he is to sharpen his sensibilities and enlarge his perception. The danger is as Schachtel (1959) observes, that an individual

. . . may no longer encounter the objects themselves but only what he expects and already knows about them, the labels formed by his society. The closed world of this perspective ceases to hold any wonder. Everything has its label, and if he does not know it the experts will tell him [p. 238].

In other words, if one is to have a creative encounter with reality, one must be open, that is, one must involve oneself totally with experience. This means letting in what is external without prejudging it; being able to see an object without prejudice, without clichés, and without feeling that it is known and already familiar. It is this openness which leads to creation. Schachtel (1959) explains:

The quality of the encounter that leads to creative experience consists primarily in the openness during the encounter and in the repeated and varied approaches to the object, in the free and open play of attention, thought, feeling, perception, etc. In this free play the person experiences the object in its manifold relations to himself, and also tentatively tries out, as it were, a great variety of relations between the object just approached and other objects, ideas, experiences, feelings. . . [p. 24].

So it is that the person's relation with the object becomes intensified and he becomes more aware of the different aspects of its essence. It is thus that he deepens his experiences and enlarges his consciousness. What has been learned in such an encounter with reality may also create an illumination and extend one's awareness. It may "crystallize suddenly in an insight, or in a new vision of something that seemed long familiar, or in an 'inspiration' [Schachtel, 1959, p. 242]." The important point is that this open intercourse with the world is necessary to the creative experience because it develops one's sensitivity and expands one's relation to one's environment. Schachtel (1959) sums it up this way:

The true artist could not create the work of art if he did not fully see the real world or some aspect of it. The work of art arises from the ever repeated encounter in which reality yields its secrets to the patient and receptive eye of the artist [p. 230].

The open environment. How can a school program provide for this creative encounter? From the point of view of the creative encounter the task of the curriculum, according to Hallman (1965), is

. . . to strengthen the learner's relationships to his world, which means to aid in the achievement of . . . responsiveness. In short the purpose of the curriculum is to stimulate the free play of imagination, to activate the student into creative ventures [p. 309].

To achieve this purpose the school environment must be, what Anderson (1965) calls, an "open system". This kind of environment which is stimulating, accepting of uniqueness and spontaneity, is usually thought to be created solely by the teacher. He it is who encourages divergent thinking, treats pupils' ideas with respect, accepts and rewards originality. Few would argue against the view that the teacher is the most important agent in creating this environment, propitious for creativity. However, pupil materials must share some of the responsibility. They are a part of the environment and one would expect them to incorporate the creative principles held by the creative teacher. Torrance (in Taylor and Williams, 1966) agrees:

I am convinced that we can build into textbooks on all levels of education much of what we have learned from research about the creative process, the creative thinking abilities, the creative personality, and conditions favorable to creative growth [p. 151].

For instance, at present many of our language texts are highly structured, written in a dull, condescending manner from an authoritarian point of view by someone who, through his format, tone, and style of writing, shows that he obviously knows all the answers. In other words, the materials themselves are extensions of the authoritarian mode of teaching, reflecting its rigidity and its absolutism. The author, like the authoritarian teacher, is a bully, demanding that which satisfies him, without concern for the pupil--his involvement, his interests,

and his needs. What the principles of creativity demand are materials written to involve both teacher and pupils. Torrance (in Taylor and Williams, 1966, p. 151) talks of self-involving language, devices to encourage the reader to reorganize information for various purposes, activities that will challenge the child and lead him into creative ventures. In other words the tone and language of the textbook must reveal to the child that he and his ideas are accepted, and that he has freedom of symbolic expression. That is, in his text the author, though removed, must provide for the creative encounter. He must treat the pupil as another human being to be taken into his confidence, not as one in a lesser capacity, a mere pupil. The exercises must not be so structured as to require one "correct" answer. There should be built into the directions preceding the exercises, and into the nature of the exercises themselves tolerance for new ideas and the view, wherever possible, that more than one answer is acceptable. In this regard, Torrance (in Taylor and Williams, 1966, p. 162) says that knowledge should be presented as incomplete, that language should not be certain and absolute. There should be references to unknowns and provocative questions, thus creating uncertainty, and awareness of gaps in knowledge. This is important, for to know all is to cease to wonder; he who knows cannot be puzzled. Schachtel (1959) says that this is the stance of the pseudo-realist:

Nothing astonishes him, nothing gives cause for wonder, nothing is mysterious to him. He knows his way around and, indeed, his way always leads him around, but never to the object. . . . The objects never speak to him, never reveal themselves to him, because he does not stop to listen to them, or to look at them since he already knows all there is to know [p. 228].

It is, then, the responsibility of materials to create a stimulating environment, to encourage puzzlement and wonder, to provide chances for pupils to risk themselves, to venture, to discover objects. This means that the materials, in their language, content, and organization, should be the epitome of the stimulating, questioning, flexible classroom environment.

Stimuli. Foshay (in Meil, 1962) writes:

Being open requires that one arrange one's self so that much more detail than usual can be perceived. A person can seek the habit of openness deliberately; or he can be taught by another to be open. What is necessary is that one seek raw, unmediated experience, confident that he can make something of it [p. 27].

Torrance (1965) agrees:

Almost all the recent studies of highly creative individuals in a variety of fields emphasize the importance of being sensitive and open to some kind of environmental stimuli. Apparently it is a matter of being sensitive to the kind of stimuli which furnish the raw materials for the idea to be developed [p. 206].

It seems important, then, that creative writing materials provide stimuli that will cause a child to take a different look at things, that will provide new ideas and stimulate self-expression. It is of benefit here to recall that both the literature on the child and the research on creative writing emphasize the fact that the children of

intermediate grades have a wide range of interests and all do not respond equally well to any one particular stimulus. This accents the need for a wide variety of stimuli in every program designed to encourage creative writing. Legitimate exercises would be those requesting pupils to express themselves creatively in response to literature, films, music, pictures, paintings--highly structured and abstract--cartoons, real objects, and provocative questions. It is true that many of these stimuli can and should be included in any language textbook. For example, any text can include questions about the fantastic, uncaptioned pictures and cartoons, and imaginative literature models--both prose and poetry. However, it is impossible for any one text to incorporate all of these stimuli in sufficient quantity. This suggests the need for variety and flexibility in instructional materials. For instance, teachers' guides should be miniature resource centers containing research findings and ideas on methods of motivating creative expression. Furthermore, they should be loosely bound so that the results of new research and new ideas of practicing teachers may be included, thus keeping teachers up to date. Torrance has stressed the importance of recordings and idea-books⁴ designed specifically to stimulate creative thinking and writing.

However, if a student is to be stimulated and inspired by external stimuli, that is, if this meeting with experience, this

⁴See the Invitations series of idea-books by Myers and Torrance and the Imagi/Craft materials by Cunningham and Torrance.

external nudge is to create an internal desire to write, and if he is to communicate effectively what he senses, there is a need for sensory training. Treanor (1953), for instance, concludes that training in listening makes children more aware of new manifestations of "phenomena of all kinds and in great multiplicity [p. 209]." Other writers (Dawson, 1957; Applegate, 1954; Farrell, 1965; and Hitchcock, 1927) also emphasize the importance of sensory training for creative writing. In other words, merely presenting stimuli may not be sufficient. Practice may be necessary, for instance, in observing objects from different points of view, in looking at objects with as little bias as possible, in seeing behind the literal to the intangibles: character, feeling, images, ideas. In conjunction with sensory training practice in relating what is observed to some other aspects of one's experience should be provided for. Pupils are usually limited in their observations because they see objects set apart, separated, instead of in relationship to one another. Leavitt (1968) makes a similar observation:

All people, but especially students, are confined by narrow observation. Things are seen only in relation to themselves, in isolation; whereas all good writing and thinking is based on noticing and understanding and developing relationships, particularly those that most people don't see [p. 9].

In order that such relations between different aspects of reality may be discovered and used in creative expression, instructional materials must provide for opportunities to compare and contrast images, ideas, and objects, especially those which appear on the surface to be dis-

similar, the object being to help the observer eliminate clichés about what is observed and help him to see the essence of the object. It is this particular ability, the ability to see unfamiliar relationships, to link apparently disparate images to crystallize the quintessence of an experience which is strong in all great writers.

So it is that exercises in sense training and in identifying relations provide real training in openness, in developing insights into existence. It sharpens the confrontation with experience, dispels the vagueness and brings it into focus.

Abilities. If a creative writing program is to be concerned with training for openness, there are specific abilities, as defined by Guilford and others, which it should develop. For example, pupils need to be trained to use the "deferred judgement" technique. This involves exploring many possibilities, accepting many ideas for a period of time before finally choosing one. Exercises could take the form of listing, without immediate evaluation, as many ideas as possible for writing topics, or as many titles as possible for stories, and then finally selecting the one felt to be the most appropriate. Such practice is conducive to originality and spontaneity, and trains pupils to keep their minds open to a number of possibilities. And choosing from among the possibilities provides opportunities to compare and contrast the ideas listed, to relate them to other ideas.

Also related to openness is the process of incubation. Often, says Patrick (1955), "the 'germ' is the first idea that strikes one

after observing and studying [p. 13]." In this connection, Torrance (in Taylor and Williams, 1966, p. 165) has suggested that pupil materials should include an "idea trap" for the listing and development of provocative ideas as they occur during the pupil's spare time. Materials that provide for this kind of activity are taking cognizance of the fact that imagination does not function by the clock, and does not necessarily produce because the teacher requests a product. There has to be time for thoughts to take shape and ideas to be toyed with.

Sensitivity to problems is another quality that must be developed if we are concerned with helping children relate to their environment. This particular ability involves sensing deficiencies in one's environment, and calls for observation of all aspects of a situation, with a view to recognizing weaknesses and making positive suggestions for improvement. As May (1967, p. 203) points out, in creative writing this could also include sensitivity to weaknesses in style: description, choice of words, imagery. Exercises that provide for the development of this kind of awareness help develop intuitive sensibility to what is appropriate and effective in writing.

There are other abilities, the development of which is important in our training pupils in openness. They are spontaneous and adaptive flexibility, redefinition and ideational fluency. The first two of these enable one to forsake traditional concepts and to see things in a different conceptual mode. The others are important because they both require new and different responses to reality.

Training in these four factors will help soften rigidity and eliminate traditional boundaries in perception, concepts, and beliefs.

Language. Finally, something needs to be said about language as an aid or a hindrance to openness. Schachtel (1959) writes:

Language itself . . . imparts certain viewpoints which can help or hinder development of allocentric perception, can open or obscure the world [p. 189].

In the discussion of the intellectual development of children earlier in this thesis it was pointed out that language during the concrete operational stage is extremely important, because it is language that permits social communication and thus aids the development of operations. However, language can be a hindrance in developing one's relationship with the world. The word can never replace the object or the experience which it symbolizes. If, then, a pupil in listening or reading is in contact only with words and cannot perceive what the words indicate, he is cut off from experience, he knows only the label, a generalization given it by society. This means that the label becomes a substitute for the object and the pupil feels, mistakenly, that in knowing it he knows the object.

Used in this way language bars access to the world, obscures the objects, leads to autocentric perception of familiar clichés rather than to allocentric perception of reality [Schachtel, 1959, p. 189].

What does this mean for the language program which is concerned with opening instead of barring the pupil's access to the world? First, it suggests that there must not be an over-reliance on verbalism, that

the language teacher must be careful to appeal to the personal experiences of the child. This does not mean, of course, that the teacher should be concerned only with what the child has already experienced, rather he should extend the child's world by providing rich and varied experiences to which the child must react with language. Thus he will acquire new and meaningful concepts because language has grown out of experience instead of being a substitute for it.

It further suggests that less emphasis should be placed on word analysis and filling in blanks in highly patterned exercises, and more on the evocative function of language. How can this evocative function of language be encouraged? Schachtel (1959) suggests that it can be enhanced by

. . . avoiding clichés and by lifting words out of their most banal, current use and using them in a way that reveals their original meaning, or by using them in such combinations, images, positions as to conjure up most concretely the experience about which one is talking or writing [p. 189].

This means introducing children to writers who excel in the evocative use of language, who so combine words as to reveal a unique view of experience, and so "shock the reader out of the state of mind in which he is capable only of taking in clichés and is blind to experience [Schachtel, 1959, p. 189]." It further suggests that pupils themselves must be made aware that hackneyed words and phrases reveal fuzzy thinking and at best present only a vague picture of their experience. Emphasis must be on fine distinctions of word meanings, on preciseness

of expression, on word order, and other techniques which will not only reveal that the writer has seen experience differently, but will help develop his sensitivity to the sights and sounds around him. The two go together; one must be discriminatingly aware in order to express oneself uniquely, and one must be sensitive to the right image, the appropriate word, in order to crystallize in language this unique experience.

The important points of this section are that the open encounter is necessary for creation. It creates new insights, deepens one's experiences, enlarges one's consciousness, and develops sensitivity to one's environment. The creative writing program must provide for this encounter unless it is willing to tolerate writing that is impersonal, dull, imitative, stilted. It can provide for the open encounter by providing pupil materials that are open, stimulating, involving, accepting of uniqueness; by providing rich and varied stimuli; and by including opportunities for sensory training. It should also train those particular abilities that contribute to openness, and emphasize more the evocative function of language.

Focusing

Having let in reality, having experienced the creative encounter, one must take the next step which is to grasp the experience and fix it, to rescue it from the flux of life and give it form. This is the act of focusing. Foshay (in Meil, 1962) defines it this way:

My way of managing my openness is my focus. James Joyce closes The Portrait of the Artist as a Young Man with a peroration that catches both the spirit and the process of moving from openness to focus: 'Welcome, O Life! I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.' [p. 30]

To focus, then, is to give form to that which is formless; it to impose one's vision on reality. It is a personal, unique affair. Experience, by being assimilated, becomes a part of a person, and the person, by creating out of this experience, is, therefore, creating part of himself; the creation is in his own image. This suggests that focusing cannot be forced, cannot be taught authoritatively; that the task of teaching self-expression is mainly one of guiding, of suggesting, of opening up possibilities. This notion of focusing gives support to the view that the teacher should be mainly concerned with encouraging the child to make something of the raw material of his experience, to elicit products that are the natural, sincere expression of his personality. This view further suggests that the emphasis cannot be on that which is external: form, correctness, and adult standards. Such an emphasis would evoke only that which is expected; would encourage the child to deny himself and to accept the values of others. In other words, the creative act is not likely to be accomplished by following rules or obeying authority.

Fluency. What are the implications of this concept of focusing for the creative writing program? It implies generally that freedom

of expression is important, that pupils should be encouraged to be fluent, that in developing writing skills the emphasis should first be on fluency with a minimum of stress on appropriateness and quality, and that pupils should be allowed to express themselves in their own style and form without undue pressure to conform to a particular norm.

What specifically does it mean to say that the language program emphasizes fluency? What will be some of the characteristics of such a program? It will provide for training in the different kinds of fluency as identified by Guilford. For example, associational and expressional fluency are especially important for the creative writer. The first represents the ability to think of words that fulfil different requirements of meaning, for example, naming synonyms and antonyms rapidly. The other involves facility in thinking rapidly of phrases and sentences which have a restricted structure. This ability is useful in producing rhythmic lines, short, varied titles and captions. Both these abilities allow the writer to express himself uniquely, appropriately, spontaneously.

Second, the language program will regard fluency as part of a continuum leading to control. This implies that when techniques such as figures of speech, word substitution, and word expansion are introduced, the emphasis will first be on facility instead of quality. Learning the finer distinctions of what is appropriate and inappropriate, and the stress on quality will come later, fluency will lead into control.

Closely associated with this view are the observations of Loban (1963), Armstrong (1968b), and Joos (1964) which may be summarized in the statement that too much control too soon should be avoided, that the child should be allowed to express himself in his own language, for to overemphasize form and correctness is to block creative expression and elicit only that which is phony and stilted. Moreover, as Joos (1964) maintains, to be hypercritical about grammar appears to the child to be nothing more than arbitrary intervention, thus creating the impression that "unreality is the norm in school [p. 207]." The child receives this impression because he knows grammar and the errors for which he is condemned appear trivial, the whim of some adult, and it is not obvious to him that the correction improves his writing. Moreover, that for which he is condemned is the norm in his home and among his friends.

This leads us into the topic of social dialect and levels of usage, because one can scarcely discuss fluency and freedom of expression without discussing these two. If we consider fluency to be important, then we must abandon the notion that dialects differ in quality and that a child must completely forsake his dialect and accept entirely the prestige dialect of the school, which, according to Labov (1966) is an impossibility anyway, because elementary pupils are not yet able to adjust extensively to different levels of usage. Instead we should stimulate the vigor and vitality of the pupil's own language so that he may express his experiences freely in that language. Furthermore, as Armstrong (1968b, p. 9) suggests, we should

move gradually to multi-level usage. Loban (in Macdonald, 1966) also supports this view:

In the upper elementary grades of the elementary school the teacher will . . . have the children imitate many ways of speaking English . . . in skits, brief and lively popular songs with many varieties of English . . . will be sung [p. 69].

He later continues:

At some point, grades six or seven, the facts about standard and nonstandard language will need to be explained by teachers whose own security and wisdom enable them to know that standard English is only a prestige dialect and that human worth has nothing to do with language [p. 70].

The point to be emphasized is that fluency is important in creative writing, and since it is, children need to be trained in fluency abilities, they must be free from excessive pestering about points of grammar, spelling, and adult standards. They must be allowed freedom of symbolic expression, both oral and written, because the successful creative writer is one who in writing lets himself go, is caught up in the flux of experience. He does not, as Holbrook (1964, p. 223) suggests, follow rules or a strict plan; when he writes he walks forward into the unknown, because writing is a living process, "the end always uncertain."

Control. While art owes much to spontaneity and fluency, it is more than these. It is also harmony, beauty, balance. And in order to achieve these qualities one must have control of the medium with which one is working, mastery of the syntax and the techniques of the medium. What does this mean for the elementary language program? What specifically must an elementary child be expected to control if he is

to use the language creatively? Traditionally control over language has been synonymous with knowledge of punctuation, grammar, and spelling. This, as Loban (in Armstrong and Lane, 1968) suggests, has been a mistake:

. . . it is a dangerous oversimplification to reduce power over language to such mechanics as pronunciation, spelling, or grammar. They are not the true basic fundamentals of language arts . . . a perspective emphasizing errors rather than the more complete picture of power over language will never nurture growth in expressing thought [p. 53].

If, then, power over language is more than control of these mechanics listed by Loban, if these are not the fundamentals of language arts, what are these fundamentals? What are some of the skills and techniques that add up to "a more complete picture of power over language"?

Loban (1963) found that flexibility within sentence patterns was a measure of effectiveness and control of language. For instance, those high in language facility used more clauses, infinitives, and verbals as nominals than did the low group, who depended almost exclusively on nouns and pronouns. Strickland (1962) also found that those pupils who ranked high in reading and listening comprehension used more elements of subordination than did those low on those two variables. Both of these studies suggest that pupils should be taught to elaborate kernel sentences in order to express complex ideas, that practice should be provided in the full range of substitution and subordination. For example, pupils could be given opportunities to fill noun slots with present participles, clauses and infinitives, to

use purposefully adverbial constructions in positions other than at the end of sentences, to expand nouns and verbs.

Loban's (1963) study also revealed that those pupils who are flexible in their thinking have power over language. They use language more often to express tentativeness and conditional statements, are less dogmatic in their statements than those pupils ranked low on language facility. It seems desirable, then, that the creative writing program develop this quality of tentativeness, which is one of the characteristics of creative thinking. It is also important that provision be made for developing the appropriate linguistic structures necessary to express hypotheses and tentativeness. This calls for training in asking and answering "what if" and "suppose that" kinds of questions, in using the "because...therefore", "if...then" modes of expression. It also requires training in the use of subordinating connectives.

An important aspect of control of language is, as Loban (in Armstrong and Lane, 1968) suggests, being able to identify

. . . the elements of language which strengthen or weaken communication, that increase or lower precision of thought, that clarify or blur meanings [p. 52].

One of the most important of these elements for creative writing is figurative language. It is through the figurative use of language that the writer can come close to expressing the essence of his experience; it allows him to see and crystallize affinities between objects, which further open up new and rich experiences. Through metaphor

reality is ordered and given meaning. This does not mean that more emphasis must be given to memorizing definitions or searching literature for figures of speech. It means rather that children should be made aware of the use and importance of metaphoric language in all aspects of life: in literature, in advertising, and in everyday conversation. Furthermore, pupils need to be encouraged to look for and express relationships between objects and events and living things. To give vigor and variety to one's work it is important, for example, to be able to express affinities between living things and inanimate objects. Hughes (1967) suggests that pupils be given practice in linking inanimate nouns with animate verbs. She lists a number of inanimate nouns and asks pupils to match them with verbs usually used with living things. In this way pupils are made aware of a unity underlying phenomena; they discover novel relationships and create new experiences, because each object, by being linked to the other, is given new meaning.

Focusing, the expression of one's individual impression of reality, has subjectivity as its essence. This being so, clichés, imitation of sentence form, vague images, and unimaginative matter-of-fact statements are anathema to it; they create writing that is stale, uninteresting, and that lacks vitality. The teacher concerned with uniqueness in writing will not only provide appropriate stimuli, but will also encourage pupils to express their own reactions to their experiences. Such reactions indicate a subjectivity that gives the work individuality and sincerity. To express these reactions--emotions,

feelings, predilections--a writer must be able to make the language work for him. That is, he must know how to manipulate it so that it reveals his personality. Use of hackneyed phrases and generalizations will not do this. The child, then, must be discouraged from using language that is trite, must be helped to appreciate the insipidity of writing that depends heavily on banal, overworked expressions. He must also be encouraged to describe in his writing details of the things he has experienced, including auditory, olfactory, taste, and tactile impressions. When a writer describes such details in language that is fresh, that is his own, his writing reveals a unique relationship between him and his subject, which is what all good creative writing does.

If a writer is to express himself clearly and uniquely, he must know something of the techniques of varying his expression. He should, for example, be aware of the use of repetition of words and phrases for emphasis, or to create a mood; the use of sentence inversion to give an idea prominence, the importance of word position to communicate fine shades of meaning. This further suggests that children need to be made aware of the many subtle uses of language. For instance, they should be introduced to the employment of language for propaganda, the deliberate misuse of language to create ill-will, the manipulation of words to create humour, surprise, sadness. In other words, teachers should help pupils see that words have emotional impact, that everyday language is cleverly used to persuade, to influence, to present a particular bias. To be thus aware of the various

uses of language is to have gained a measure of control, is to be able to manage it for one's own purposes.

Most of what has been said about written language is also applicable to oral expression. That is, development of control in oral language should precede or parallel training for mastery in written language; the two should complement each other. For instance, to develop awareness of the elements and techniques of language that sharpen meaning and increase precision of thought, oral practice could take the form of identifying those techniques in successful authors, discussing their use and listening to the teacher or pupils read extracts from the works. Such exercises will help develop sensitivity to and mastery of these subtleties of language, something that patterned drills in grammar fail to do.

Oral language is especially important in developing flexibility, the ability to use language to express oneself in ways appropriate to the occasion, to the audience, and to the purpose of the speaker. Through oral language pupils can be made aware of and responsive to tone, emphasis, gesture, and style of speaking that are suitable for a particular purpose at a particular time for a particular audience. Oral language experiences seem to lend themselves to this kind of training because in speech the purpose appears to be more immediate and the audience is more a part of the language experience than is the case in writing. It is, then, easier to develop in pupils an awareness of the varying relationships of words and their meanings, of the importance of choice and position of words, of the power of

language generally to express themselves and influence others.

The conclusion to be drawn from these observations is that control in the oral form of expression leads to control in written expression, and just as speech precedes writing so training in control of oral language should precede the development of control in written language.

To be highly creative in any medium requires control of the techniques and syntax of that medium. Just as one cannot be a highly creative painter without knowing the disciplines of painting--balance, form, movement, colour--so one cannot approach a high level of creativity in writing without control of its disciplines: without mastery of words and their relationships, without being able to manipulate meaningfully a variety of sentences, without the ability to employ various stylistic devices such as metaphor, parallelism, repetition. These are the fundamentals of language, control of them means power and facility in writing.

Evaluation

In the main teachers tend to regard evaluation of creative writing as a rather simple process, a search for errors in grammar, spelling, and punctuation. When they come to a child's creative product, they ask, "What in this work is correct or incorrect?", and then proceed to judge it in the light of a well defined set of objective criteria. But, from the point of view of the principles of creativity, they are asking an inappropriate question, one that reveals

a lack of concern for the child, and a misunderstanding of what creative writing is. Such a question also leads to overemphasis on mechanics at the expense of that which is more important, the unique expression of the feelings, problems, and beliefs of the writer. Furthermore, it is an inappropriate question because creative responses cannot be categorized as right or wrong. That is to say, to be correct is not necessarily to be creative. Creative responses do not satisfy objective criteria; they have to be evaluated subjectively. Always in assessing the creative product of another we must be aware of the maturity, needs, and purpose of the writer, and we must also be sensitive to the act of creation. Simply categorizing, then, will not do; humaneness, appreciation, and understanding are required.

If, then, we eliminate correctness as a serious criterion for evaluating the creative writing of children, what other qualities do we look for? Jackson and Messick (1965) state:

No matter what other positive qualities it might possess . . . we generally insist as a first step that a product be novel before we are willing to call it creative. Indeed, the conjoining of novelty and creativeness is so deeply ingrained in our thinking that the two concepts are sometimes treated as synonymous [p. 312].

This does not mean, of course, that a child's writing will have to transform our view of reality, will have to reveal a completely different way of viewing things before it can be called novel. A child's product is novel to the degree that it is an expression of his individuality, which is another way of saying that it is novel to the extent that it differs from similar writing of other pupils in the same age group, or

in the same class. We can identify novelty by noting whether or not the author includes details and expressions of sensory awareness of the experience he is describing, whether or not he expresses relationships between events or gives them his personal interpretation, and by considering inventiveness in his style, imagery, choice and order of words, setting, and characters. Through these techniques the writer gives us his personal view of reality, and adds grace and beauty to his work. May (1957) comments:

This can be clearly illustrated in art. A picture is never beautiful if it is not honest, and to the extent that it is honest, that is, represents the immediate deep and original perceptions and experience of the artist, it will have at least the beginnings of beauty. This is why the art work of children, when it is an expression of their simple and honest feelings, is almost always beautiful. . . . But at the moment the child begins to copy, or to draw to get praise from adults, or to draw by rules . . . the grace vanishes [p. 190].

However, novelty alone is not sufficient to judge a creative product because it does not provide for the elimination of that which is simply strange or bizarre. To do this we shall have to apply another criterion, one mentioned by many authorities in creativity, appropriateness. Jackson and Messick (1965) explain:

To be appropriate a product must fit its context. It must 'make sense' in light of the demands of the situation and the desires of the producer. Further, when products are complex, their internal elements must also blend together and be appropriate to each other [p. 313].

That is, the technique and form used must be adequate for the author's purpose. They must be an integral part of his work and contribute to the desired effect. For instance, one might question whether a child's

choice and position of words contribute to the mood which he is trying to create, or whether rhyme in his poem is irrelevant to or unsuitable for the main purpose of the poem. It would be unfair, however, to suggest that the judgement of appropriateness is an easy one to make. There are times, certainly in higher levels of creation, when this is not so. If, for example, one approached Joyce's Ulysses without careful examination of the work, and without some understanding of the author's purpose, one might dismiss it as nonsense and proceed to teach the author his business. As Jackson and Messick (1965) observe,

There are times . . . when a product violates conventional logic but somehow manages to hang together and have a logic of its own. Thus although the judgemental standard for evaluating appropriateness is the context of the response, the context must be interpreted psychologically as well as logically and should include the producer's intentions as well as the demands of the situation [p. 314].

Finally, in order to be aesthetically pleasing, and in order to convey with power its full meaning, the creative product must have order; it must have unity and coherence. That is, everything in the work should be meaningful to the child, should be related to what follows it or what preceded it. The meaning and the structure, both internal and external, must reinforce each other, must add to an organic whole. The whole must crystallize the essence of what the writer wants to express. Everything in the work must contribute to the same purpose.

It must be stressed at this point that the criteria mentioned still reveal concern for the product, but being highly subjective,

they first require consideration of the child: his growth, his experiences, feelings, and purpose. One cannot, for instance, look for appropriateness and ignore the child as one can in a search for irregularities in grammar. These criteria change the emphasis from the technically superior product to the way it is produced, to the techniques that help one express oneself creatively.

Because these criteria demand understanding of the creator and sensitivity to the creative product and the creative process, the teacher's role in evaluation is an important one. His task is not to bully a child into accepting his standards and values, neither is it to speak ex cathedra on grammatical errors, or to mark with red ink the pupil's writing efforts, hoping that he will detect his errors and improve next time. The creative efforts of another cannot be so handled. The teacher must first know both the interests of the child and his purpose in writing in order to help him choose with discrimination the techniques, the form that will help him say clearly what he wants to say. His responsibility is not so much to classify as it is to help the child develop his own style, to encourage him to experiment with techniques, to develop sensitivity to the qualities of good writing. To do this well he should encourage some peer evaluation. Through class discussion of pupils' own works and those of accomplished authors the teacher can provide goals for the pupils to aim for, and develop judges of quality. Finally, the teacher must understand that any creative product is the child's own, and its value lies not in the degree to which it meets some external standard, but in the satisfaction

it brings to the creator. This suggests that self evaluation is to be encouraged, that children themselves must be urged to judge to what extent their writings express the thoughts and feelings they want to express, must be helped to see their development in writing.

Summary

There are three main stages in the creative writing process: the creative encounter, focusing, and evaluation. Any creative writing program must consider these three stages. The first of these, the creative encounter, is necessary for all who would write creatively. It develops sensitivity to reality, heightens one's sensibilities, deepens one's experiences, and creates the desire to write. This stage demands an environment that is open, self-involving, accepting of uniqueness; it requires varied, provocative stimuli, training of the senses, and calls for training of those particular abilities, flexibility, sensitivity to problems, and fluency, that contribute to openness.

Focusing, the expression in language of one's individual impression of reality, should be approached by teachers from two points of view: fluency and control. From the point of view of fluency a creative writing program should provide training in the fluency abilities, must allow the child freedom of symbolic expression; and in introducing techniques of writing, facility instead of quality should first be emphasized. From the point of view of control the program should provide for the development of those techniques of

language which will give the child power over it, for to be highly creative in any medium requires control over the disciplines of that medium. Some of the disciplines of language are mastery of words and their relationships, flexibility within sentence patterns, stylistic devices: figures of speech, parallelism, repetition, sentence inversion.

Finally, evaluation must be considered an integral part of any language program. But it is to be regarded as more than merely assigning marks for the purpose of categorizing children. Evaluation must be humane, and creative; it must be concerned mainly with the child. This means that his creative efforts must be evaluated on their own merits, that knowledge of the maturity and needs of the author must precede evaluation. Evaluation of creative writing further requires that the evaluator have knowledge of the creative product and the creative process so that he may recognize and develop creative ability, that he may be able to develop sensitivity to the qualities that are characteristic of the highly creative product.

II. CRITERIA FOR EVALUATING CREATIVE WRITING

LANGUAGE MATERIALS

The previous section of this chapter took the form of a discussion of the views of experts and the findings of research in creativity and creative writing. It dealt specifically with the implications of these views and findings for the three main stages of creative writing: the creative encounter, focusing, and evaluation.

This section is concerned with the formulation of criteria, based on what is known about creative expression and the principles of creativity, for the evaluation of creative writing materials in general.

It must be emphasized at this point that the criteria, both in this section and in section III, have grown out of the ideas and points of view presented throughout the thesis. In order, then, to understand something of the theoretical background from which they have evolved, in order to appreciate the spirit of these criteria, the user of them should consider them in the context of the preceding section of this chapter.

Pupil Materials

Creative Encounter. Materials must contribute to the open system. That is, they must supplement the behaviour of the creative teacher. They must be an extension of the stimulating, flexible classroom environment.

- (a) They should not contain exercises so highly structured as to require one "correct" answer.
- (b) The language should be self-involving, should invite pupils into creative ventures without causing them to feel that they are doing so merely to satisfy the standards of the author.
- (c) They should pose questions that are open-ended.
- (d) There should be an absence of a condescending, authoritative tone. The language should reveal understanding of and trust in the child, thus helping him develop confidence in the worth of his own ideas.

- (e) There should be references to unknowns, and many provocative questions.
- (f) There should be varied and rich stimuli.
- (g) The materials should provide for sensory training, should encourage pupils to use their senses without bias, without preconceptions.
- (h) They should provide for opportunities to compare and contrast images, ideas, objects, the object being to help the observer eliminate clichés about, and see the essence of what is observed.
- (i) To induce the creative product, to provide for the creative encounter, the materials should provide a framework for teaching the specific abilities necessary for creativity. This may be done by using the stages as described by Patrick and others, or the creative abilities as defined by Guilford.
- (j) They should provide training in the evocative function of language. That is, they should emphasize fine distinctions of word meanings, word order, preciseness of expression, and other techniques that, when used, will reveal the uniqueness of the writer's experience, and will help him develop his sensitivity to the sights and sounds around him.
- (k) The materials must be flexible. There is a need in a creative writing program for idea-books, work books, films, music, records, art. All of which are necessary to stimulate creative responses, and perhaps to help reduce the discontinuity of creativity in the intermediate grades.
- (l) They must provide opportunities for many teaching strategies. That is, all exercises should have specific goals, and these should be many and varied. For example, exercises should provide training in such strategies as sensing deficiencies, thinking of alternatives, hypothesizing, using paradoxes.

Focusing. Focusing is the expression in language of one's view of reality. It is a personal affair, indicating that freedom of expression, spontaneity and fluency should be encouraged. But in order to be able to express oneself at a high level of creativity one must have more than spontaneity; one must have control of the medium

with which one is working. This two-fold view of focusing suggests that language materials

- (a) should provide for training in the fluency abilities as identified by Guilford.
- (b) should regard fluency as a continuum leading to control. That is, when techniques of language, such as figures of speech, are introduced, emphasis should first be on facility, then on quality.
- (c) should allow pupils to express themselves in their own language without undue harassment about mechanics.
- (d) should, instead of emphasizing the notion that dialects differ in quality, build an awareness of different levels of usage, and an acquaintance with different dialects.
- (e) should provide for oral language training that is closely related to training in written language. Opportunities should be provided for free oral expression of ideas, for playing with words in different positions, for discussing techniques used by professional authors and those used successfully by other students.
- (f) should provide for experiences which will enable the child to grow in sensitivity to the effects (humour, sadness) which language has on others.
- (g) should allow for the development of such techniques of language as figures of speech, word order, word substitution.
- (h) should make pupils aware of the more subtle, emotional uses of language--to persuade, to produce surprise, to create a mood.
- (i) should discourage the use of clichés and trite expressions, and encourage and develop sensitivity to original expressions.
- (j) to guard against empty verbalism, should emphasize the enrichment of experience, develop meaningful concepts, and multiple meanings of words.
- (k) should provide for many kinds of creative writing--fantasy, the tall tale, stories, poems, descriptions, fairy tales, songs, captions and titles, advertisements, etc.

Evaluation. The demands made on a child by language materials are themselves a kind of evaluation. They indicate what is considered important, where the emphasis should be, what the norms are. It is, therefore, necessary for materials, through their language, their format, their directions, to establish the criteria for evaluation, to establish what is important. Materials

- (a) should provide for self evaluation. They should provide at least some opportunities for the child to write without having to submit to external evaluation.
- (b) should specify criteria, for at least some exercises, by which pupils could evaluate their own work, thus encouraging self evaluation.
- (c) should make it clear in the directions and introductory discussions written for the pupils that what is called for is creativity not correctness. The object should be to elicit that which is honest, unique, not what is correct. Creative writing cannot be vigorous and interesting if it is not honest.
- (d) should often reward originality. In other words, it should be explained in some exercises that what is wanted is originality, and that the most points will be given for that which is the most original.
- (e) should reveal through its language the notion that what is important is the meaningfulness of the product to the author.

Teacher Materials

Teachers do not usually have the time to read extensively in research, and may not be qualified to use creatively the materials provided for them. Teacher materials, then,

- (a) should be miniature resource centers. They should have a loose-leaf-binder format, and should include suggestions for teaching, reports of research in creative writing, with a statement of implications for teaching.

- (b) should include information on the needs and interests of the child for which the program is designed. That is, they should indicate something of the ability, the language maturity, and the interests of pupils at a particular grade level.
- (c) should provide an introduction to creativity. If a teacher is to encourage creativity in the classroom, he must know something about what creativity is, how people have tried to develop it, the kind of environment that fosters it, the characteristics of the creative child, and how creativity may be measured.
- (d) should discuss the importance of creative writing for the pupil.
- (e) should differentiate between functional and creative writing, and make suggestions about the need for different approaches to teaching both.
- (f) should specify criteria for evaluating creative writing, criteria that will have grown out of the background information already given on creativity and creative writing.
- (g) should discuss the different types of evaluation--group evaluation, teacher evaluation, self evaluation.
- (h) should suggest strategies for constructive evaluation.

III. CRITERIA FOR THE EVALUATION OF LANGUAGE TEXTS

The criteria of section II of this chapter are meant to be used as guidelines for selecting any materials for the creative writing program. The criteria of this section, however, are more specific and organized particularly for judging the adequacy with which a language text deals with creative writing.

This check list⁵ takes the form of a series of questions which

⁵ I am indebted to Dora V. Smith (1933) for the format of these criteria.

should be considered by anyone faced with the task of selecting a text that deals adequately with creative expression. Since most of these questions cannot be answered with any great degree of objectivity, it is impossible to give each item an absolute numerical weight. Yet, obviously texts will vary in the degree to which they meet the requirements suggested in this list. It is, then, perhaps necessary to be able to make some comparison on a numerical basis.

To do this the following procedure is suggested:

1. Place a "3" on the line in front of each item to which you can answer an unqualified "yes" for the textbook you are considering.
2. Place a "0" on the line in front of the question to which you answer an unqualified "no".
3. If your answer is qualified but nearer "no" than "yes", put "1" in front of the item.
4. If your answer is qualified but nearer "yes" than "no", put a "2" in front of the item.
5. Total the points within each of the sections. The figures may then be compared with the ratings of other textbooks on the same section.

Total I. The Point of View of the Textbook

- _____ A. Does the author recognize the principles of creativity in his approach to creative writing? (openness, encounter, flexibility, fluency, imagination, etc.)
- _____ B. Does he recognize creative writing as primarily the unique expression of the individual?
- _____ C. Does he recognize creative and functional writing to be distinctly different, thus requiring different teaching approaches and different methods of evaluation?

_____ D. Does he make any attempt to show the pupil that his ideas and experiences are worthwhile?

2. The Author's Style

_____ A. Is the language self-involving, addressed to the pupil, instead of being authoritarian, giving the pupil the feeling that he is invited to perform solely for the author?

_____ B. Does the author, through posing open-ended, provocative questions, through references to unknowns, attempt to provide a stimulating environment?

_____ Total III. Organization and Topics Covered

_____ A. Does the author stress the subordinate function of mechanics and correctness?

_____ B. Has the author provided an organized framework for the development of specific abilities necessary for creativity?

_____ C. Are the goals of his activities explicit to both teachers and pupils?

_____ D. Are the goals of his activities specific and varied? For example, is there training provided for in such strategies as sensing deficiencies, thinking of alternatives, hypothesizing, using paradoxes?

_____ E. Are his exercises obviously a part of his over-all purpose?

_____ F. Do exercises allow freedom of expression instead of demanding one correct answer or specific way of working?

_____ G. Does the author give emphasis to oral expression?

_____ H. Does he relate oral language to writing?

- _____ I. Does he emphasize the development of power over language, apart from grammar, spelling, and punctuation?
- _____ J. Does the author give attention to appropriate motivation of creative expression?
- _____ K. Does he provide for sensory training?
- _____ L. Does he provide training in the evocative function of language?
- _____ M. Is any attention given to levels of usage?
- _____ N. Does the text provide for pupil evaluation?
- _____ O. Does the author provide for many kinds of creative writing?
- _____ P. Do the experiences suggested allow the child to develop in sensitivity to the effects that language has on others?

Total IV. Motivation

- _____ A. Does the text concern itself with real and vicarious experiences to stimulate creative expression?
- _____ B. Does the text include selections from literature, pictures, cartoons, provocative questions for the purpose of stimulating creative responses?
- _____ C. Does it make use of pupils' own experiences for motivation?
- _____ D. Does the text suggest the use of films, music, art, T.V., film strips, and other such experiences to stimulate creative writing?
- _____ E. Does the text suggest discussion to assimilate such experiences?
- _____ F. Are pupils encouraged to be original?

Total. V. Activities

_____ A. Does the text furnish adequate experiences in developing the following:

_____ figurative language?

_____ word order?

_____ choice of words?

_____ word expansion and substitution?

_____ hypothesizing?

_____ the different kinds of flexibility?

_____ sensitivity to problems?

_____ sensitivity to the environment?

_____ fluency abilities?

_____ originality?

_____ sensitivity to the quality of good writing?

_____ curiosity, the capacity to be puzzled?

_____ intuitive expression: expression of pupils' emotions, feelings, hunches about something?

_____ B. Do the exercises consider the needs and interests of the pupils?

_____ C. Do they reveal tolerance for new ideas?

_____ D. Are there opportunities for discussing techniques used by successful writers?

_____ E. Do some exercises emphasize fluency rather than correctness, appropriateness?

_____ F. Do exercises reveal the view that standard English is not superior to other usages?

Total V. Activities

- G. Are oral language activities designed to
 - (a) develop fluency in language?
 - (b) to build control of language?
- H. Are the purposes of the activities specific rather than general?
- I. Do most activities call for divergent thinking?
- J. Do some exercises provide opportunities for the pupils to express the fantastic, to shape wild hypotheses?
- K. Are there opportunities for the pupil to express himself from the point of view of another person?
- L. Are there opportunities for pupils to share their creative writing with others?

Total 1. Teachers' Edition

- A. Is the author's point of view consistent with that presented in the pupils' edition?
- B. Does it suggest teaching strategies?
- C. Does it contain reports of research in creative writing?
- D. Does it discuss the needs and interests of the child for which the text is designed?
- E. Does it introduce the teacher to creativity?
- F. Does it differentiate between functional and creative writing?
- G. Does it discuss the importance to the pupil of creative writing?
- H. Does it discuss different types of evaluation?
- I. Does it suggest criteria for the evaluation of creative writing?

J. Does it have a loose-leaf format so that new ideas on creative writing, and reports of new research may be added?

IV. CONCLUDING STATEMENT

This thesis is in a sense an apologia for creativity. It has taken the position that creative thinking is important to mental health, in educational achievement, in self-fulfillment, and that it contributes to the progress of society. It further suggests that creativity is a quality of every man, and can be taught. This being so, it holds that the principles of creativity should be incorporated into the writing program of the elementary school. By synthesizing the views of the experts and the findings of research about child development, the nature of creativity and creative writing, it discusses the implications of these ideas for a language program in the intermediate grades. It specifies that if the principles of creativity were incorporated into our language teaching and language materials, there would be less emphasis on correctness, on convergent thinking, on highly patterned exercises, less rigidity in both pupil materials and the lessons of teachers. There would be instead more emphasis on openness, encounter, training in sensitivity and awareness, more emphasis on originality and humane evaluation, on the evocative function of language, on developing control of language; more emphasis on the child, his interests and needs. It also suggests, particularly in this last chapter, a framework for approaching creative writing in the classroom. Finally, as an outgrowth of this

theoretical framework, criteria are formulated for the evaluation of creative writing programs and creative writing materials.

Some of the ideas presented here have been tried successfully in the classroom. However, no one has used the framework suggested here to develop a complete creative writing program. Neither has anyone translated all of the ideas presented into instructional materials. This is so perhaps because we have been too timid in our approach to creativity in the classroom, claiming that we do not know enough about it or the conditions which facilitate its growth. That claim is no longer valid; we know enough now to begin, and we must begin by incorporating what we know into methods of instruction, teacher and pupil materials, textbooks and the like.

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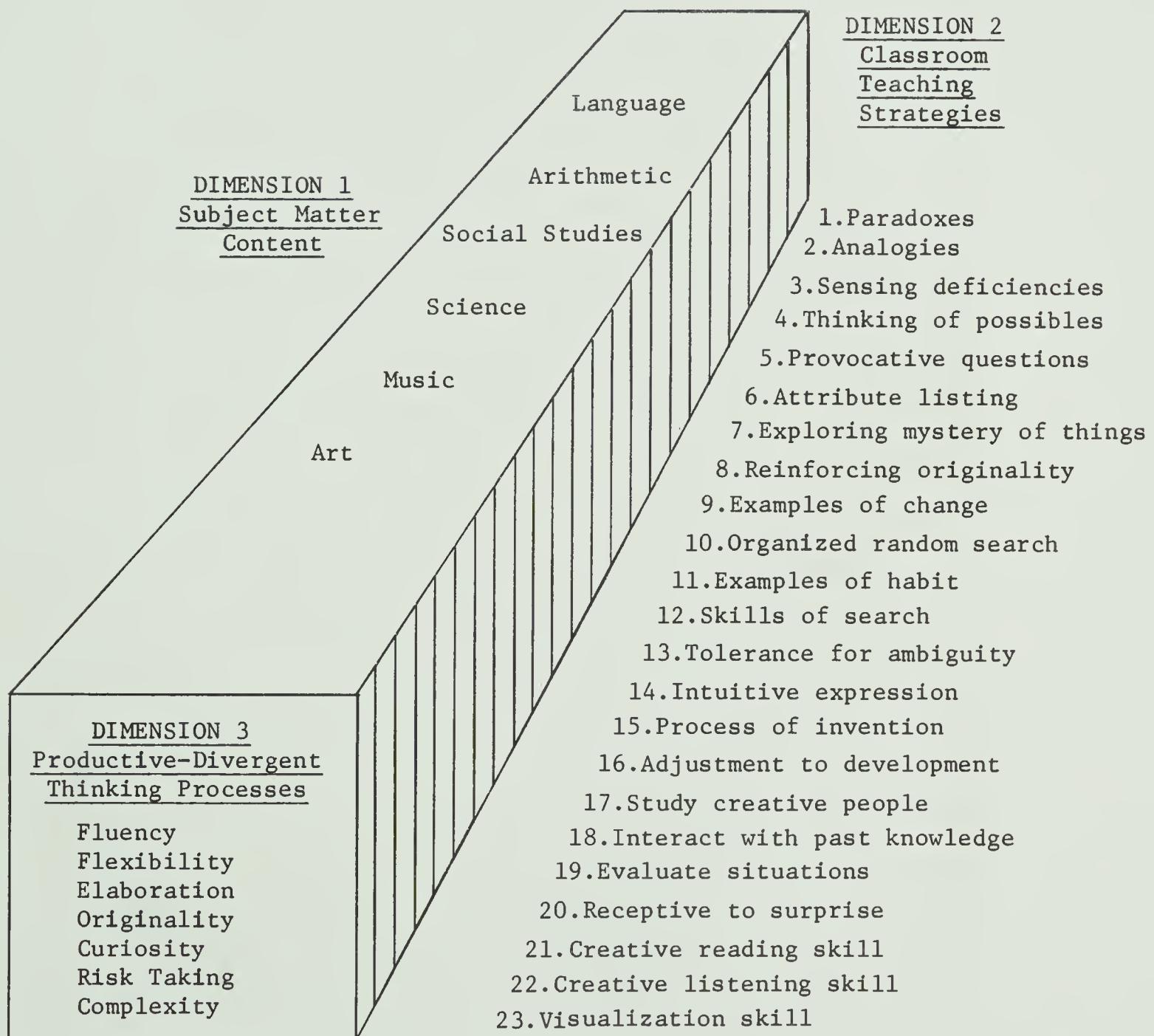
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APPENDIX

MODEL FOR TEACHING
PRODUCTIVE-DIVERGENT THINKING
(Frank Williams)



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